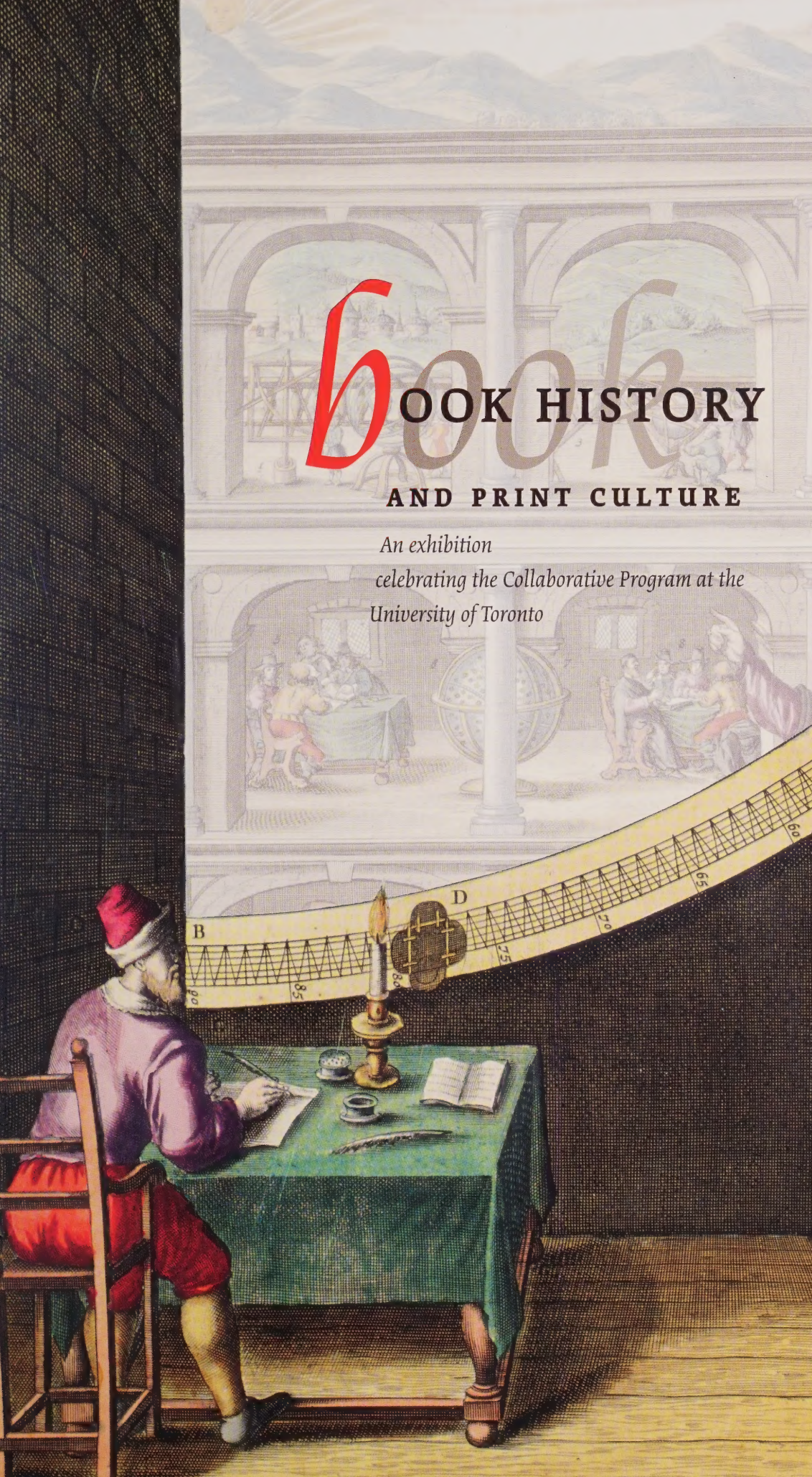
BOOK HISTORY

AND PRINT CULTURE

An exhibition
celebrating the Collaborative Program at the
University of Toronto



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The Thomas Fisher Rare Book Library
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Preface

The University of Toronto's Collaborative Program in Book History and Print Culture, directed by Professor Patricia Fleming, began its first classes in September 2000. It is a collaboration between the Departments of English and French, the Faculty of Information Studies, the Institute for the History and Philosophy of Science and Technology, the Centre for Medieval Studies, and the Centre for Comparative Literature. Based at Massey College, the programme has a close connection with the Thomas Fisher Rare Book Library and the University of Toronto Library system. One of the first of its kind at a major North American university, it represents the emergence of a new interdisciplinary academic field with an international context.

It is hoped that this exhibition and catalogue are a contribution to this grand joint venture. It is limited by available exhibition space and by the realization that this vast field cannot be covered by a single exhibition. Decidedly Eurocentric, it includes the influences of Europe on the United States and Canada, with an excursion to the Middle East for some of the progenitive documents. We fully realize that there was printing from moveable type in Korea and China before Gutenberg and his associates invented a type-mould, and modified a press to produce a Bible around 1455. There could be many more exhibitions and catalogues on this theme.

This catalogue has eight authors, whose initials appear at the end of each of their entries. It has been another interesting collaborative effort by the staff of the Fisher Library and Marie Korey, the Librarian of the Robertson Davies Library at Massey College. The original idea was mine, but the concept and the list of possibilities for inclusion were quickly modified, and improved, by Sandra Alston, Anne Dondertman, Marie Korey, and Philip Oldfield. Other contributions came from Luba Frastacky, Edna Hajnal, and Jennifer Toews. We would also like to acknowledge the tangible support of Wentworth Walker and the Friends of the Thomas Fisher Rare Book Library. Choosing, contemplating and describing the items included in this exhibition have been exhilarating and informative experiences. There is no better way to become intimate with books and manuscripts than by handling, researching, and describing them.

Richard Landon
Director
Thomas Fisher Rare Book Library

Introduction

In 1958, when *L'apparition du livre* by Lucien Febvre and Henri-Jean Martin was published in Paris, it was seen as a natural product of a scholarly movement in France that was attempting to view historical events in new ways, and to establish them as part of broad social, economic, and cultural patterns of society. This interdisciplinary study, which significantly was issued as part of a series called "*L'évolution de l'humanité*", came with a warning; in the words of the authors (as translated by David Gerard): "Let there be no mistake; do not take this book for something it is not. It was never our intention to write or rewrite a history of printing". The authors went on to explicate the parameters of their project: "We hope to establish how and why the printed book was something more than a triumph of technical ingenuity, but was also one of the most potent agents at the disposal of western civilization in bringing together the scattered ideas of representative thinkers". Febvre and Martin saw the printed book as "one of the most effective means of mastery over the whole world".

What became *l'histoire du livre*, a term often used in English as it is impossible to translate properly, spread slowly to the English-speaking world. *L'apparition du livre* was not translated into English until 1976, and Elizabeth Eisenstein's *The Printing Press as an Agent of Change* (1979) was advertised as "the first full-scale historical treatment of the impact of the advent of printing and its importance as an agent of change". Flawed though the book is, it focussed attention on an emerging academic discipline. Even more important was the appearance, also in 1979, of Robert Darnton's *The Business of Enlightenment*, a brilliant, detailed exposition of the publishing history of Diderot's *Encyclopédie* between 1775 and 1800. Since then the discipline has evolved and expanded its range to include not only printed books and their full cultural context, but also oral culture, manuscripts both before and after the invention of printing, semiotics, and the whole burgeoning world of electronic communication. It attempts to cover the creation and production of texts, their dissemination and use in all the different media that have served as carriers of text, the arts of the book through printing, illustration, and binding, the economics of book and manuscript production, and the response of readers to what they encounter through different media. The phrase "book history and print culture" is meant to encompass all these aspects of the broadly defined book, and to include collecting and libraries. It presumes to draw on the expertise of scholars of history, literature, information studies, economics, sociology, art, classical literature, anthropology, education, religion, the history of science and medicine, museology, and any other discipline it might touch upon.

This exhibition is necessarily limited by space, the materials available, and the expertise of its curators. It is intended to be at least as suggestive as it is descriptive, and to encourage further research into the many topics it attempts to cover. The individual items have been chosen in an attempt to combine interesting and important texts with the many different methods used throughout the ages to convey them to an audience as varied as mankind itself. The descriptions in the catalogue are meant to help explicate the relationships between what is being conveyed and the manner of its achievement. It is also meant to point out the physical details of each object that together provide the basis for an historical understanding of the book, and its role in cultural history.

The themes of the exhibition begin with the manuscript tradition, because although oral traditions are much older, they have not left behind anything that can be displayed. It is said that when an Egyptian first saw the Greek alphabet he (or she) remarked that now mankind will lose its memory, and, in a sense, that is what has happened.

In 1789 B.C., when Apil-ilim and Warad-Kubi sold their houses in Ur, and had the transaction noted on a clay tablet in cuneiform script, they were engaging in an activity that subverted the oral tradition. Today, when a farmer leases his spread to a neighbour on the strength of a handshake, he is engaging in the same kind of oral tradition as that of ancient times. Is the piece of papyrus from 245 B.C. really a document that was meant to survive as Hibeh 54? Its text is quite informal, but does provide a glimpse of a society, the record for which is fragmentary. The historical record is always, of course, fragmentary, but for some places and times there are many more fragments remaining than for others. The Megillah scroll of Esther is a ceremonial object for a particular occasion in the Jewish calendar. Its text is of limited interest as it does not vary, and thousands of such scrolls have been made. It is of great interest, however, because not many survive from its time and place, and it has been beautifully decorated. Physically, it represents a form of the book that was in use for as long as the codex, which became the normal form of the book because of its efficiency. That form is represented by almost every other book in the exhibition, none more splendid than the thirteenth-century English Bible. It, too, is really a ceremonial object of veneration, decorated appropriately to enhance the divine nature of its text. It is a manuscript book of great dignity.

Not all manuscripts exist by themselves, although all are, by their very nature, unique. When Philippe van Lansberge decided to use the blank leaves at the beginning and end of his copy of the second edition of Copernicus as a convenient place to write out an outline for a new book, he was maintaining a time-honoured tradition. Casual observers have remarked on the spacious margins of early printed books, and the generous supply of end-leaves left by early binders. For scholars' texts these areas of blank paper were clearly meant to be used for annotations, glosses, commentaries, translation, or just responses to the text. That valuable information may be contained in these "hidden sources" has long been realized, but it is an area of book history that is only just beginning to be investigated properly. The shift of focus from the Renaissance to the Canadian Arctic of the late nineteenth century may stretch credulity, but the birch-bark letter is a manuscript, utilizing the materials at hand, and as inherently valuable as any other manuscript. The Tyrrell Collection has already supported a good deal of important research on Canada's North, and the birch-bark letter will soon be available to a much wider audience as a digitized image on a web-site. Its reality will thus become virtual.

Men and women throughout history have kept diaries, many of which have been published either by the author or by later admirers of the immediate personal appeal of good diary writing. William Ord Mackenzie clearly intended to publish his diary of his sojourn in Canada from 1839 to 1843, but never did, and it thus remains a largely neglected research resource for a Toronto that was "coming of age" in the mid-nineteenth century. The interest of Owen Stanley's work lies almost entirely in its beautiful watercolour images of the high Arctic, which inexplicably remain unpublished.

The transformation of an author's text from manuscript to print is of great interest to textual editors, but also has many ramifications for historians of the book. Unfortunately, the evidence of the whole process does not often survive, especially for earlier periods. Galileo's attempts to protect his rights to his proportional compass by not having his manuscript printed, is a special case, although by no means unique, and several of the manuscript copies have survived. His "Letter to Madame Christina" was intended to be circulated only in manuscript, and he made no effort himself to have it printed. Its unauthorized publication in another country only illustrates the ubiquitous nature of printers and publishers, and by the time it appeared, Galileo was too old to care, if he was even aware of its publication.

Garrett's poem on Camões and the surviving compositor's copy allow us an unusual opportunity to observe printing house practices in 1825. Similarly, the proof-sheets of Darwin's *The Expression of the Emotions in Man and Animals* are very revealing of both Darwin's writing habits, and his relationship with a large English printing firm. It was once said that D.H. Lawrence did not make many revisions to his novels, but the typescript of *Women in Love* is heavily revised in the hands of himself and his wife. It is one of three extant typescripts, all of which were used for the Cambridge edition of his *Works*. Margaret Atwood, whom we heartily congratulate on being awarded the Booker Prize, also revises her works extensively, thereby providing ample scholarly opportunities for members of the U.S. based Margaret Atwood Society. The Fisher Library is the repository for the now very large collection of her papers, as well as the papers of many other important Canadian writers. The "padlock edition" of Ludvík Váculík inhabits a grey area in book history - somewhere between a manuscript and a regularly published book. It is also an example from the large and important collection of Czech and Slovak *samizdat* literature in the Fisher Library.

One definition of "special collection" is "potential for research", whether the potential is realized now or a hundred years hence, and an indication of a special collection's utility is its depth. The *Elements* of Euclid, a basic mathematical text that has retained its influence through the millennia, provides a good example of the kind of depth a great collection can achieve. We are able to trace this text from the fourteenth to the twentieth centuries without nearly exhausting the Euclidian resources of the Fisher Library. The Euclid manuscript produced in France is unusual, because it is a particularly elegant presentation of a scholar's text. The Ratdolt first edition of 1482 is also elegant and obviously served as a model for many subsequent editions. The Zamberti edition of 1505 marks the beginning of the "war of the Euclid editions" - the Arabic/Latin tradition versus the Greek tradition. It was not until 1533 that the Greek text was printed, and 1594 before the Arabic text appeared in print. The obvious solution - to print the Greek and Latin side-by-side, with all the commentaries - finally appeared in a Paris edition of 1536, but not in England until 1620. In the meantime, Euclid had been translated into Italian in 1543, into German in 1562 and into English in 1570. Later scholarly British editions include a small format London edition, edited by Mercator (here the copy owned by John Evelyn), and a famous Glasgow edition, printed by the Foulis Brothers in a most elegant quarto format, and edited by Robert Simson. Euclid's *Elements* was, of course, often used as a textbook, and many people have vivid memories of grappling with the complexities of Euclidian geometry. Most of the schoolbook editions presented a standard text. The Dublin edition of 1793 displays evidence of use, while the 1878 Toronto edition which belonged to Sir Frederick Banting, judging by its physical

condition, appears not to have been used at all. Two interesting instances are the edition of Oliver Byrne (1847), one of the most unusual colour-printed books of the nineteenth century, purporting to contain a completely new method for the teaching of Euclid, while the intention of Charles L. Dodgson (a.k.a. Lewis Carroll) in his edition of 1868 was to restore Euclid to his rightful place in the teaching of mathematics. The *Elements* is not a usual choice for a fine-press edition, but in 1944 Random House commissioned Bruce Rogers to design Book 1, which appeared in a limited edition of five hundred copies, perfectly designed, beautifully illustrated, and harking back to the first edition of 1482.

Printing and publishing have always been commercial enterprises, which in the early period were not yet separated from each other. One of the most interesting aspects of the production of early printed books is the economic shift required to move from a medieval model of individual manufacture to a form of mass production. Many early printer/publishers, including, it seems, Johann Gutenberg, failed to appreciate fully the hazards of venture capital, and became bankrupt. The success of a publishing enterprise depended on an ability to recognize a potential market and to exploit it, or to create a market that had not existed before. The Bible was the natural choice for the first printed book in Europe, and most books issued during the incunable period were either religious texts or commentaries on them. However, the *Catholicon* by Johannes Balbus was also a dictionary and a grammatical treatise, a kind of handbook (despite its size) that could be used by both clergy and laity. Whether Gutenberg really printed the first edition, and what exactly the bibliographical relationship is between the early editions, the text was a bestseller with at least twenty-three editions by the end of the fifteenth century.

One of Gutenberg's erstwhile partners, Peter Schöffer, was very successful over a long period, his *Speculum* by Henricus de Herp being an example of his output. That he was also a great printer is amply demonstrated by the leaf from the *Decretum* of Gratian, printed on vellum in 1472. Most medieval manuscripts were written on vellum, and because early printed books imitated their manuscript precursors, some of them were also printed on vellum. An unusual example is Duns Scotus' *Quæstiones* (ca. 1476) because it is a scholar's text, less likely to be issued in so sumptuous a fashion. Indeed, this example (the Doheny copy) is the only copy on vellum recorded in the standard sources. It was certainly printed for the carriage trade, and may well have been created for presentation to a patron. The small but exquisite woodcuts made for the 1491 Dante were designed to enhance and interpret the already familiar text, but the book as a whole seems aimed at a patrician market. It is also a vernacular literary text, and one of the profound effects of the spread of printing across Europe was the dissemination of national literary works, and the introduction of a wide variety of texts to those who could not read Latin. The *Cologne Chronicle* was part of a tradition of writing outlines of history as it was then known. It also had much to do with civic pride, and Cologne's version may have been a response to the more famous *Nuremberg Chronicle* of 1493. The *Compost et kalendrier des bergères* from Paris in 1499 represents one of the earliest examples of the almanac in French, and was aimed at an increasing "middle class". That copies of it were well used is possibly indicated by the fact that this is the only one recorded in a North American institution. Pacioli's book on proportion is a practical demonstration of mathematical principles, but presented in a deluxe manner, while the 1546 French edition of Colonna's *Hypnerotomachia*, also a splendid book, links an Italian literary fantasy with a French sensibility of romantic literature. The Platina/Agricola volume

is unique by virtue of the external elements of its decorative binding and painted fore-edge commissioned by the Pillone family.

Later in the sixteenth century a more utilitarian kind of book was published with increasing frequency. Charles Estienne's magnificent anatomy had a scientific and pedagogical purpose, and can be contrasted with the 1552 Lyon piracy of Vesalius' *De humani corporis fabrica*, which was not meant to appear in a "small-pocket" unillustrated edition, but rather in its grand folio format with magnificent illustrations. Herbals had been a popular subject for books since the manuscript period, and Mattioli's edition of Dioscorides (1565) is a typical example. To have the original wood block depicting chicory, cut in 1562 for a Prague edition, seems almost miraculous, as wood blocks of any kind, and especially of this size, seldom survive from the sixteenth century. As more of the world began to be explored, maps and atlases were more frequently published, both for navigational purposes and for the edification and enjoyment of those who had stayed at home. The family of Blaeu was synonymous with maps in the seventeenth century, and the hand-coloured example of the rare Spanish edition of 1659 in its gold-tooled vellum binding is truly magnificent. The market for folio polyglot Bibles could not have been very large even in the sixteenth century, but scholars did make use of them, and we can marvel at the ability of compositors to set type in five languages using such exotic faces as Aramaic and Syriac.

England was not noted for the beauty of its books from the fifteenth through the middle of the eighteenth centuries, but occasionally there were spectacular exceptions. In 1656 and 1687 Francis Barlow produced two magnificent editions of Æsop, illustrated with his copper engravings. They could rival anything of the period produced in continental Europe, and the 1656 Æsop is considered by many authorities to contain the best book illustrations ever done by an Englishman. Equally splendid is the Tonson *Cæsar* of 1713, a huge book wonderfully illustrated and printed. *The Gallic Wars* might seem a curious text to present in this way, until one remembers the context: the Battle of Blenheim had been won by the Duke of Marlborough on 13 August 1704, and a grateful nation had presented him with a great estate and house in Oxfordshire. The Tonson *Cæsar* was the bibliographical equivalent of Blenheim Palace, and a good sale was guaranteed from patriots with deep pockets. The Reverend Thomas Frognall Dibdin was an enthusiast, more, it seems, for the delights of book collecting than for the rites of the Church of England. It was not Dibdin who coined the word "bibliomania", but he gave it common currency, and only he could describe books printed on vellum as "membremaceous bijoux". His books were lavishly illustrated and printed by the best of the trade during the early nineteenth century. His *Bibliographical, Antiquarian, and Picturesque Tour of the Northern Counties of England and in Scotland* combines an entertaining travel narrative for bibliophiles, with illustrations using several processes, a dedication to the greatest female book collector of her time, and, in the case of the Fisher copy, large paper and a Birdsall binding.

Thomas Bewick revived the art of wood-engraving in England at the end of the eighteenth century, and published three great works: *Birds*, *Quadrupeds*, and an edition of Æsop's *Fables*. We are fortunate to possess the original block for "The Lion in Love", and it can be seen together with its first printing of 1818 on Imperial paper. Thomas Wright's book on the heavenly universe utilizes for a practical work on astronomy an illustrative process invented in the mid-seventeenth century, and deserves to be

better known, as it is one of the most effective uses of mezzotint ever printed. A 1757 edition of Boccaccio's *Decameron* with a London imprint, and replete with engravings by Gravelot, Cochin and other French artists, poses the question of what exactly it represents. The general appearance of the book is not English; indeed, the imprint is false. Why it was produced in this way is uncertain, but the attempt to exercise strict control of the press resulted in much censorship during the "old regime" in France, and consequently a great deal of clandestine printing.

These books, among the most significant and attractive ever produced, were generally aimed at the upper strata of European society. They began, as did printing, in Germany, some of whose printers moved to Italy. From Italy the influence of fine printing moved to France and finally to England, where even competent printing of text and illustrations was, with some exceptions, a novelty. From the mid-eighteenth century, however, the flow was reversed, beginning with Baskerville's Virgil of 1757 - an elegant book that relies entirely on the combination of type and paper, with no decoration or illustration to achieve its aesthetic effect. It also introduced into Europe wove paper manufactured by the famous firm of Whatman. The influence of Baskerville's designs had a direct effect on the elegant "typographic" books produced by Didot in France, Bodoni in Italy, and Ibarra in Spain. These printers, often reprinting classical texts or the great works of their national literatures, extended the concept of fine printing to an appreciative though limited audience. An unusual exception is Fossé's *Idées d'un militaire*, printed by Didot in 1783. Its plates, beautifully printed in the "chalk manner", are folded so that a direct reference can be made between the text and the illustration, a wonderful instance of how a book can be made to work in both a practical and aesthetic way. William Savage's *Practical Hints on Decorative Printing* is an apogée of how to print in colour using many blocks to obtain spectacular results.

And what of the poor scholar whose pocket was shallow, and the layman who wished to read more of the ancient literature he or she had been taught in school? At the turn of the sixteenth century, Aldus Manutius, scion of another family of scholar-printers, began to produce small format books for just such an audience. His 1501 edition of the *Works* of Martial, printed in italic type, was intended to be carried about, read, annotated, and discussed. That this concept was successful was proven by the imitations of his competitors and the series of counterfeit editions produced in Lyon shortly thereafter. Plato's *Works*, printed in Lyon in five volumes in 1550, an Elzevier edition of Pliny from Leiden, and many other examples, were books for scholars, roughly equivalent to our paperback editions, although the small type required to fit the text into a small format presupposed keen eyesight. One of the first experiments in stereotyping, by William Ged of Edinburgh, had as its object the production of cheap books, and this method of producing large print runs became common in the nineteenth century.

Publishers could create markets, or at least recognize the potential in a hitherto untapped market. The concept of "children's books" seems to have occurred to John Newbery in the mid-eighteenth century. A particularly charming example of this genre is *The Fakenham Ghost,* published in 1806 by one of Newbery's successors, William Darton. This poem written by Robert Bloomfield is presented in the form of an engraved text with astonishing etched plates, which lead the reader from the light into a dark wood and out again into the light. The rarest book of the genre that came to be known as "detective fiction" is Fergus Hume's *The Mystery of a Hansom Cab*,

first published in Melbourne in 1886. The first printing may have been small, but the text proved to be overwhelmingly popular, and copies were read to death. It is said that only one copy of the first edition survives today. Hume sold his rights to the book, and a London publisher took over. Its continuing popularity is indicated by the 175th thousand of 1887 and the 375th thousand of 1893, both of them in original wrappers, and both rare. They come from the William Shelden Collection of Australiana - another of the important research collections at the Fisher Library.

A bibliographical genre that features scarcity as one of its attributes is the "yellowback", so called after the yellow paper-covered boards of the earliest titles. Consisting mainly of reprints of popular fiction, these books are the kind one would have found on the bookstalls of the new railway platforms of Great Britain. The basis of the Fisher Library collection of yellowbacks came from the library of a Scottish clergyman from Stirling, who recorded the date of purchase of most of them, and sometimes wrote notes in them. He was evidently a fastidious man, as the fragile books remain in remarkably good condition. Also scarce are the chapbooks that constituted a significant part of popular literature in Britain from the seventeenth to the nineteenth centuries. Their texts encompass a wide range, from ballads, folk tales, and digested stories, to lurid accounts of crime, especially murder, and accounts of current events. The trial and execution of Henry Fauntleroy in 1824 was a tailor-made event for the chapbook publishers, as indicated by the number of pamphlets on the topic bound together in the Fisher Library volume. From the seventeenth century down to our own time many British homes contained as reading matter a Bible, a Prayer Book, and an almanac. Normally, when the new annual almanac appeared, the old one was disposed of; consequently almanacs are rare. The almanac displayed in the exhibition, annotated by William Palmer and mentioning the Popish Plot, comes from a collection extending from 1632 to 1832, all from the same families of Palmer and Whalley, who occupied the incumbency of Ecton in Northamptonshire for the whole of that period. In early nineteenth-century Canada, almanacs naturally emphasized the rural nature of much of the society. Equally rare, they were important sources of practical information for new European settlers.

William Pickering's "diamond classics" were bound in cloth, the earliest regular use of such material for binding. This evolved into the familiar decorated cloth bindings of the mid-nineteenth century, but sets like the Shakespeare in the exhibition do not often survive in their original cloth. The paperback revolution did not actually begin with John Lane and Penguin Books, but the first ten Penguins issued in 1935, number 1 being Maurois' *Ariel*, heralded the common use of the paperback by all segments of the population. The Fisher Library is assembling a Penguin Collection - a daunting project to complete.

Among the rarest of relics from the printing trades of the past are type specimen books and broadsides. Produced for the trade in small numbers, they tended to be destroyed through use (one way of ordering a particular face was to cut it out of the sheet or book, and send it to the foundry). Massey College has a strong collection of type specimens, as does the Fisher Library, and thus we are able to display Caslon, Baskerville, Wilson, Fry, and Thorowgood from Britain, and Lovell & Gibson (the only copy known) from Canada. The arts of the book, including letterforms, are represented throughout this exhibition, but are given special emphasis through a Roman incised tablet from the second century A.D. Hollar's *Dance of Death* sequence

of engraved and etched plates, illustrating an ancient theme, are from one of the largest Hollar collections in the world, formed by Sidney Fisher. Owen Jones, a master of chromolithography, published his *Grammar of Ornament* in 1856, and it remains an influential source of designs to this day. William Stannard's *The Art Exemplar,* a truly amazing example of book production, was issued in an edition of only ten copies, of which four are on large paper. The copy on display, from Massey College's McLean Collection, is one of only two known large-paper copies in North America. *Maria Chapdelaine,* with illustrations by Clarence Gagnon is perhaps the best-known Canadian illustrated book, although actually printed in Paris. The fortunate conjunction of the original wood-engraved blocks by Robert Gibbings for Lord Grey's *The Charm of Birds* with the first edition of 1927, and the 1998 first printing from the blocks themselves by the Barbarian Press, is a circumstance which allows one to examine closely the relationship between a supreme book artist and his text. All of these come from the Alan Horne Collection of twentieth-century British book illustration, a collection with wonderful research potential.

This representative selection of manuscripts, books, and objects from the collections of the Fisher Library and Massey College is meant to display and explicate something of the richness of the research resources available at the University of Toronto for the study of book history and print culture. Our shared past can be viewed and studied in new and different ways as we enter the new millennium, and this exhibition and catalogue represent a challenge as well as an accomplishment.

Richard Landon
10 January 2001

1 Babylonian clay tablet. 1789 B.C.

The word "cuneiform", derived from the Latin *cuneus*, meaning a wedge, refers to the instrument used by the Babylonians, Assyrians, and other ancient peoples to impress marks into damp clay, which in various combinations formed words in three distinct languages. The clay tablets were then baked and sometimes another thin envelope of clay was wrapped around the tablet and impressed with a seal. Most of the surviving tablets are legal documents recording the buying and selling of commodities, the selling and leasing of land, and similar transactions. Cuneiforms survive in considerable numbers, because they were stored in archives and kept dry. This one came from the collection of Lord Amherst of Hackney.

William Amhurst Tysen-Amherst, first Baron Amherst of Hackney (1855-1909), between the 1850s and 1908 formed a great collection of books and manuscripts (he owned, for instance, seventeen Caxtons). He also collected paintings, furniture, china, tapestries, and antiquities. His collection of Babylonian cuneiform tablets was famous and the texts were deciphered and published by Theophilus G. Pinches in 1908. "Part I" of the collection included 122 tablets, ranging in date from ca. 4500. to ca. 2500 B.C. Clearly a second part was intended, but unfortunately publication coincided with a severe reversal in the fortunes of Lord Amherst, due to the dishonesty of the solicitor in charge of the administration of his estates, and he was forced to sell his library by auction at Sotheby's on 3 December 1908 and 24 March 1909. He died on 16 January 1909. His collection of cuneiform tablets, along with his other Egyptian and Oriental antiquities, were sold at Sotheby's on 13 June 1921, after the death of his daughter, Lady William Cecil, who had actively participated in forming it. The tablets were sold in lots, with as many as nineteen in one lot, and are now scattered all over the world. The Fisher Library has the archive of Lord Amherst's collecting activities, one of the few surviving for such a large and important collection.

This tablet (MSS. 9272) is a deed of sale for two derelict houses, one the property of Apil-ilim, the other belonging to Warad-Kubi. They were being sold to Sallurum in 1789 B.C., probably in the city of Ur. The deed was witnessed by seven men and dated in the eighth month of the thirty-fourth year of Rim-Sin, King of Larsa. RL

2 Hibeh Papyrus 54: Letter from Demophon to Ptolemæus, ca. 245 B.C.

The Papyri Collection, which contains thirty-six examples, came to the University of Toronto in 1901, 1904 and 1906 from the Egypt Exploration Fund, as part of an arrangement to assist in the financing of the archæological excavations carried out by B.P. Grenfell and A.G. Hunt. The texts include works of classical authors, legal documents (including marriage contracts, land transfers, tax receipts and a will), miscellaneous accounts, and personal letters, many of them fragmentary, and some quite mutilated. Each piece of papyrus has been mounted between two sheets of glass to preserve it, as papyrus of this age is very brittle. All the texts were written in Greek, and, except for six were published with commentary by Grenfell and Hunt.

Hibeh 54 is a letter from Demophon to Ptolemæus asking for musicians to be sent

for a ceremony, and requesting that fugitive slaves be arrested and returned to him. He further asks that various kinds of food and some other articles be sent. It is not dated precisely, but Grenfell and Hunt considered it to be from about 245 B.C. Hibeh 54 has additional interest because its verso contains traces of painted decorations, suggesting that it originally formed part of the cartonnage which was wrapped around a mummy.

Papyrus was made from a giant rush-like plant that grew abundantly in the Nile delta. Strips from the stems were placed side by side, and a second layer was added at right-angles to the first. After being soaked in water the sheet was pressed, dried, and polished, after which its surface could be used for writing or drawing, normally on the smoother side. On completion the papyrus was rolled and stored. Papyrus was exported from Egypt to Phœnicia as early as the eleventh century B.C. and was used in Europe until the eleventh century A.D. RL

3 Bible. Latin. Manuscript. England, ca. 1250.

This beautiful mid-thirteenth-century Bible from the Diocese of Canterbury is written on vellum in a neat and regular book hand. It consists of 322 leaves, with three leaves of later additions, and has three illuminated initials (two full-page), with numerous other initials decorated with red and blue ink. Its elaborate table of saints associates it closely with Great Britain, and includes Edward the Martyr (d. 979), Cuthbert, Bishop of Lindisfarne (d. 687), Ethelbert, King of the East Angles (d. 794), Neot of Glastonbury (d. ca. 877), and Thomas à Becket, Archbishop of Canterbury (d. 1170). Curiously its discernable provenance is the Collegium Amplonianum of Erfurt and Lothar von Schönborn, but the date of its departure from England cannot now be determined.

There are, of course, numerous medieval manuscripts of the Bible, many of them highly decorated, and many of them glossed for study by monks, students, priests, or the laity. The most luxurious exemplars were usually written for the aristocracy who could afford such elegant objects. Who copied this exemplar? Who commis-

sioned it? Which artist supplied the decorations? Where precisely was it written? What did its original binding look like? Who supplied the vellum? What manuscript was used as copytext? Which editor supplied the table of saints and other notable personages? There are no answers to any of these questions. What we can see and handle is a beautiful specimen of medieval art and craft, and an example of the most common cultural object to descend to us from those times - the book. RL

4 Megillah Esther. Ashkenaze. Manuscript scroll. Germany or Eastern Europe, late sixteenth or early seventeenth century.

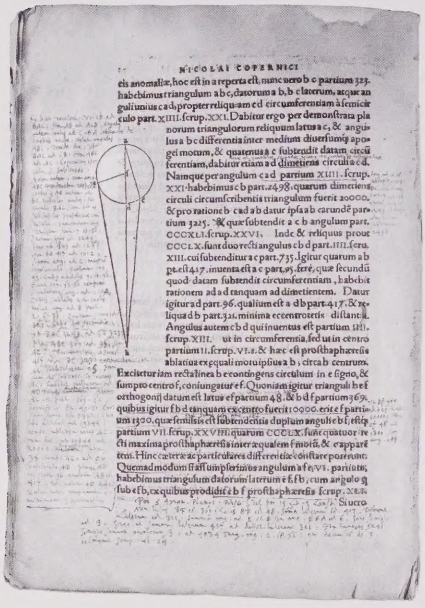
The Megillah or Roll of Esther symbolizes the Festival of Purim, a celebration of the deliverance of the Jews from the plot of Haman, as chronicled in chapters 5 to 7 of the Book of Esther. Traditionally, Purim is the carnival of the Jewish calendar and the Megillah is read both at home and in the synagogue.

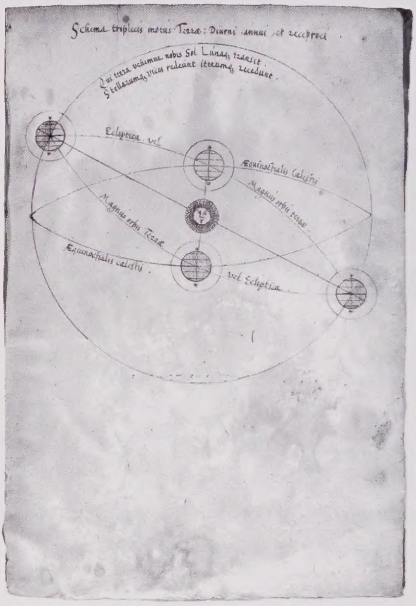
The scroll is one of the ancient forms of the book along with cylinder seals, clay tablets, and papyrus. Parchment (or vellum when it is made from calfskin) was, according to legend, invented by King Eumenes the Second (ruled 197-159 B.C.) as a direct result of the curtailment of the supply of papyrus from Egypt, needed to produce texts for Eumenes' great library at Pergamon. Parchment, which derives its name from its city of origin, is made from sheepskin, stretched and treated with lime after the hair has been removed. It proved a versatile medium for writing or printing, and as a covering for codexes. It was also easily rolled and stored in the form of a scroll. Although the codex, the most efficient medium for the storage and retrieval of text, replaced the scroll during the late Roman period, the latter has remained an essential component of traditional Jewish ceremonies.

From the evidence of its decoration, this Megillah is believed to have originated from Germany or Eastern Europe in the late sixteenth or early seventeenth centuries. It consists of four parchment sheets joined together to form a scroll measuring 262 x 21 centimeters. The script is square Hebrew, and has seventeen compartments, all with borders of floral ornaments. It is an unusual exemplar by virtue of its

age, its origin, and its survival. While many documents of this kind are extant, countless numbers have perished through warfare, natural disaster, and constant use which, after all, was the reason for their creation.

This scroll is part of the large assembly of medieval and early modern manuscripts and books in the Friedburg and Price Collections at the Fisher Library. RL





5 Nicolaus Copernicus. *De revolutionibus orbium cœlestium*. Basileæ: Ex officina Henricpetrina, 1566.

Copernicus' literally revolutionary work on the heliocentric universe was first published in Nuremberg in 1543 on the very same day as his death. The text had probably been substantially completed by 1530, but Copernicus, who was a Canon of the Cathedral at Frauenberg, realized that his demonstration of the earth's movement would be controversial, even though the work was dedicated to Pope Paul III. In fact, because of the complexity of his arguments, it took a while for the full significance of the book to be realized, but the next generation of scientists, especially Galileo and Kepler, became Copernicans and fully utilized his concepts, which have remained fundamental ever since. It was condemned by the Roman Catholic Church in 1616.

This copy of the second edition was published at Basel in 1566, and is especially significant because it belonged to Philippe van Lansberge (1561-1632), a German Protestant mathematician, who advocated the Copernican system in his *Progymnasmatum astronomiæ* (1619) and other works. He has extensively annotated this copy, and has included an outline for a proposed book ("De motibus qui circa terram") on the blank leaves at the end. This work was apparently never published.

The Copernicus volume is part of the large and important collections at the Fisher Library in the history of science, and came from the collection of Stillman Drake,

the noted Galileo scholar, who taught for many years at the University of Toronto. In the mid-1960s the University established the Institute for the History and Philosophy of Science and Technology, then a comparatively new academic discipline. Because it was essentially a graduate programme with an emphasis on research, an inquiry was launched to investigate whether the library's resources could support the research of faculty and students. Finding a small and inadequate collection in the Rare Book Department, the library and university administration determined to build a real collection and, over the years, it has, through purchase and donation, been turned into one of the most important collections of its kind on the continent. RL

6 Galileo Galilei. Divisione della linea. Manuscript. Italy, early seventeenth century.

The invention of printing in Europe in the 1450s did not immediately end the tradition of circulating texts in manuscript. Long after printed books became the standard method of disseminating knowledge, literary, historical, and scientific works continued to appear in the form of manuscript for a variety of reasons. Galileo's treatise on the proportional compass is a case in point.

Around 1598, before he became involved in astronomical controversy, Galileo invented a geometric and military compass capable of solving quickly and easily practical mathematical problems. He hired an artisan to manufacture the instruments and drew up a manual of instruction for its use. This was to be a commercial venture, and in an attempt to prevent plagiarism he elected not to publish the manual immediately, presumably supplying a manuscript copy to each purchaser of a compass. The demand became so great, that in 1606 he finally published the manual, but its edition was limited to sixty copies with no illustration of the compass included. It was not until 1640 that a complete Italian text with an engraved diagram appeared, though in 1613 an Austrian historian, Mathias Bernegger, translated it into Latin and published it in Strassburg. Galileo's precautions were for naught, for in 1606 the *Compass* was plagiarized by Baldessar Capra, who added insult to injury by claiming priority of the invention. Galileo was forced to react decisively, since he had dedicated his work to Cosimo de Medici, and was thus in the embarrassing position of seeming to have dedicated to his patron a work that was not his own. Accordingly, he secured affidavits from several people who had been supplied with instruments years before, and brought charges against Capra. The University officials investigating the case found Capra guilty of plagiarism. He was expelled from the University, and unsold copies of his book were confiscated, making it a great rarity today. Galileo went even further: because Capra's book had been sold outside Venice, Galileo wrote a formal *Defence,* published in 1607, which he sent to Cosimo and foreign mathematicians. It clearly established his rights to the compass, which continued to be manufactured for many years.

This manuscript is difficult to date precisely, but may have been supplied to one of the purchasers of a compass. Conversely, it might have been copied from a printed book – a frequent occurrence when the print run was small and the book quickly became "rare". RL

7 Owen Stanley. Journal of a Voyage for the Discovery of the N.W. Passage in H.M.S. Terror, Captain Geo. Back, kept by Owen Stanley, Lieut., in the years 1836 [and] 1837.

8 The Drawings made by Captain Owen Stanley when on the Arctic Expedition commanded by Sir George Back in H.M.S. "Terror" 1836 and 1837.

From the first explorations of Martin Frobisher and John Davis in the sixteenth century, British sailors attempted to discover a Northwest Passage, the best route across Arctic Canada to the riches of the East. In the nineteenth century Edward Parry explored the area north of Baffin Island and west of Lancaster Sound to Melville Island. His explorations were continued by Sir John Ross, who from 1829 to 1833 commanded a second expedition in the Lancaster Sound. For four winters his ship *Victory* was ice-bound off the coast of the Boothia Peninsula.

In early 1836 the recently founded Royal Geographical Society suggested to the British government that a further expedition be sent to search for a Northwest Passage, and to complete the survey of the Arctic coastline begun by Franklin between Prince Regent Inlet and Franklin's Point Turnagain, using the "bomb" ships *Erebus* and *Terror*. From the beginning there were grave doubts as to whether the voyage were feasible. One of the most severe critics of the expedition was John Ross, who felt that the venture would be foolhardy, particularly in ships that drew too much water, and were less manoeuvrable than smaller vessels. He warned: "in short, if ships such as the *Erebus* and *Terror* are sent on this service, with the intention of 'trying their luck' ... the probability is that they will never again be heard of". The only chance for the expedition to succeed, was if the preceding winter were mild. The Navy proceeded, despite his warnings, but to keep costs down, sent only the *Terror* on the expedition.

Lieutenant Owen Stanley (1811-1850) joined the crew of H.M.S. *Terror* in May 1836. Under the direction of Captain George Back, who had served as midshipman under Franklin on his first Arctic expedition in 1818, and afterwards on two subsequent voyages, the ship was to travel from England to Repulse Bay, north of Southampton Island at the head of Hudson Bay, and then trace the coast by boat as far as Point Turnagain near Bathurst Inlet,

the furthest point reached by Franklin in the first land expedition. The ship set out in June 1836, and arrived in the Foxe Channel, where the ice of the previous winter had not yet melted. The 326-ton *Terror* became caught in the ice and was held there from August 1836, drifting throughout the winter in pack ice off northeast Southampton Island, and suffering heavy damage. The ship became free in July 1837 and limped homeward, arriving in Ireland in September, its task of discovery and exploration unaccomplished.

Lieutenant Stanley's *Journal*, fifty pages in length, with seven pen and ink drawings, was probably written after the voyage's end. It begins with his arrival on ship on 13 May, and recounts quick sketches of daily life on the ship and on the ice, mostly undated, except for a brief period from August to September 1837. It ends abruptly in the middle of an account of a scientific experiment. The journal is accompanied by an album of original drawings by Stanley of the ship at sea and the sailors' daily life while marooned in the ice. Of the thirty-eight drawings, twenty-seven are watercolours, eight are finished with a sepia wash, and three are drawn in pen and ink. A proficient amateur artist, Stanley was not the official artist of the expedition. Back's account of the voyage, published in 1838 as *Narrative of an Expedition in H.M.S. Terror, Undertaken with a View to Geographical Discovery of the Arctic Shores, in the Years 1836-7* is accompanied by lithographed illustrations of work by the ship's official artist "Captn. Smyth". Several of the drawings show the same scenes, although those accompanying the book are more dramatic in style.

Both volumes are bound in modern goatskin by the firm of Sangorski and Sutcliffe, a leading British firm of craftsmen binders at the turn of the twentieth century. The firm was founded in 1901 by Francis Sangorski and George Sutcliffe, who had studied under the famous British binder Douglas Cockerell at the Central School of Arts and Crafts in London.

The *Journal* belonged to the family of Lord Stanley of Alderley, collateral descendents of Owen Stanley. Purchased by the Fisher Library in 1971, it represents the strengths of the collections in Canadian history. SA

9 William Ord Mackenzie. Autograph journal of his service as Medical Officer to Her Majesty's Forces in Canada, 11 February 1839 - 5 October 1843.

Soon after graduating in medicine from Edinburgh University, William Ord Mackenzie (1815-1898) was appointed Assistant Staff Surgeon to Her Majesty's Forces in Canada on 4 January 1839. He sailed from Portsmouth in February 1839, and served in Canada for three and a half years.

This detailed record of Canadian military, political, and social life was written in ink on 255 leaves, interspersed with twelve inserted and four integral maps and diagrams in pen and ink, most of which are signed and dated by Mackenzie. The maps include eastern Canada, Quebec, Toronto, Kingston, St. Helen's Island, Rivière de Loup, the Richelieu River, and the disputed territory between Maine and New Brunswick. In addition to newspaper clippings, there are numerous sketches in pen and pencil, and several illustrations removed from Bartlett's *Canadian Scenery* and pasted in.

Mackenzie divided his account into five volumes: the first (unnumbered) dating from 11 February to 29 April 1839; volume 2 "Description of a Sojourn to Another World", dated Toronto, 1839, covering the period 23 May to 21 October 1839; volume 3 "Journal of A Sojourn in Another World", dated Rivière du Loup, 1840, from 23 October 1839 to 9 May 1840; volume 4 "Journal of a Scribbler in Another World" dated Quebec, 1841, from 1 September 1840 to 17 September 1841; and volume 5 "Journal of an Officer in Canada", Chambly 1843, for the period 27 September 1841 to October 1843. His broad-ranging interests in politics, topography, and the social customs of the colony lead him to comment in detail on the cities he visited, the people he met, and the customs, habits, and vocabulary ("Cocktail – A dram of Bitters") he encountered in the Canadas. Interspersed throughout his text are tables of distances covered, accounts of events in the colonies, books "perused", and invitations and amusements accepted and refused.

The journal was acquired in 1980 as a unique research resource for the study of Canadian history. SA

10 Birch-bark letter dated 4 June 1893, written by James W. Tyrrell to his infant son, William Charlton Tyrrell.

James W. Tyrrell wrote this tender and delightful letter a week after setting out on an expedition for the Geological Survey of Canada by canoe from Athabasca Landing while the expedition party was at Grand Rapids on the Athabasca River. 4 June 1893 marked the third wedding anniversary of James and his wife Isobel. The letter, ostensibly written to William, then only an infant, but actually intended for James's wife Isobel, was clearly a family treasure, as it has been preserved in very fine condition. This letter forms part of the James W. Tyrrell manuscript collection at the Fisher Library, complementing the extensive Joseph Burr Tyrrell manuscript collection also held at Fisher.

Birch-bark has been used for centuries as a writing material in different parts of the world. A recent discovery in Novgorod, Russia, unearthed hundreds of birch-bark letters written by Vikings to each other, dating from the mid-eleventh to fifteenth centuries. The texts of these birch-bark scrolls range from love letters and children's drawings, to demands for repayment of debts and other business transactions. These scrolls were almost perfectly preserved due to the clay-like composition of the soil surrounding Novgorod.

Birch-bark was used in India and throughout the Himalayas as a form of paper, since birch trees were commonly found in mountainous areas as high as 14,000 feet. The oldest birch-bark manuscript came from Khotan (Sikiang), and dates from the second century A.D. Birch-bark manuscripts dealing with mathematics and medicine have been discovered dating from the fourth century A.D. Birch-bark manuscripts have also been found in Central Asia and in stupas in Afghanistan.

North American aboriginal peoples did not use birch-bark as a means for writing letters, since most did not have writing systems. Rather they used it for decoration, food storage and cooking, clothing, canoes, and in artistic works. The Ojibwe, however, had a secret religious society called the Midewiwin, or Grand Medicine Society, open to both men and women. The Midewiwin performed healing ceremonies to treat sickness, and kept written records on birch-bark scrolls, a practice unique among the Great Lakes tribes. JT

11 Galileo Galilei. Alla Serenis.ma Madama la Granduchessa Madre. Manuscript. Italy, early seventeenth century.

12 Galileo Galilei. *Nov-antiqua sanctissimorum patrum & probatorum theologorum doctrina de Sacræ Scripturæ testimoniis*. Augustæ Treboc. [Strassburg]: Impensis Elzeviriorum; typis Davidis Hautti, 1636.

13 Galileo Galilei. *Galileo a Madama Cristina*. Padua, 1896 [colophon 1897]

Galileo's famous letter to the Grand Duchess Christina of Lorraine (1565-1636), which contains his fundamental discussion of the relationship between the new science and the teachings of the Roman Catholic Church, is another instance of the use of manuscripts for disseminating ideas during the seventeenth century. It was written in 1615 to answer questions about Copernican teaching put to Benedetto Castelli, a Benedictine and former student and collaborator of Galileo, by the mother of Cosimo de Medici II. It is an expansion of the "Letter to Castelli" of 1613, and apart from the copy sent to Christina, was widely circulated, as more than thirty-four copies survive. All the copies vary somewhat and herein lay the danger of circulating controversial views in this way. Even small variants in the copy shown to the Vatican consultants prompted them in 1616 to declare Copernicanism heretical, and to ask Cardinal Bellarmine to warn Galileo against teaching geokinetic theories. Galileo's failure to heed the warning resulted in his trial and condemnation in 1633.

This manuscript, which dates from the early seventeenth century, is not in Galileo's hand. A parallel Latin/Italian unauthorized edition was finally published in Protestant Strassburg in 1636, by which time Galileo was under house arrest. It first appeared in English in 1661, translated by Thomas Salusbury, with the explicit and appealing title "The Ancient and Modern Doctrine of Holy Fathers, and Judicious Divines, concerning the Rash Citation of the Testimony of Sacred Scripture, in Conclusions merely Natural, and that may be proved by Sensible Experiments, and Necessary Demonstrations". The "Letter to the Grand Duchess" appeared again in Padua in 1897 as the "littlest giant", then the smallest book ever printed from moveable type, measuring a mere 20 x 13 mm., complete with gold-tooled vellum binding and marbled endpapers. RL

14 Visconde de Almeida Garrett. Camões. Poema. Holograph.

15 Visconde de Almeida Garrett. *Camões. Poema*. Paris: Na livraria nacional e estrangeira, 1825.

João Baptista da Silva Leitão de Almeida, Visconde de Almeida Garrett (1799-1854) was one of the leading figures of nineteenth-century Portuguese literature. A political liberal, he was exiled several times from his native land. The first exile occurred in the wake of the so-called "Vilafrancada" of May 1823, when the counter-revolutionary movement proclaimed the restoration of absolute monarchy. From 1823 to 1826 Garrett resided in England and France, where he wrote his two long narrative poems, *Camões*, and *Dona Branca*, which are generally considered to herald the beginnings of literary Romanticism in Portugal, and to mark the end of the epic tradition.

Camões takes its title from Portugal's national poet, Luís de Camões (1524-1580), author of the great epic poem *Os Lusíadas*. Camões is portrayed as a typical Romantic hero - a lone, melancholic, sombre figure, isolated from the world by his genius and the circumstances of his life, the victim of unrequited love.

Garrett began writing *Camões* in the summer of 1824 at Ingouville in France, completing it by February of 1825. The poem was published anonymously in Paris later the same year. Copies found their way to Portugal, where the poem became a sensation. A second edition, the first to be published in Portugal and with the author's name on the title page, did not appear until 1838.

Displayed here with the first edition is the manuscript of the poem in Garrett's own hand. It is evident from the deletions and annotations of this manuscript that it was the copy prepared by Garrett for the compositor of the Paris printing house.

Both the manuscript and printed copy of *Camões* are part of the rich collection of Portuguese literature and history, donated to the Library in 1989 by Professor Ralph Stanton of the University of Manitoba. PO

16 Charles Darwin. *The Expression of the Emotions in Man and Animals*. London: J. Murray, 1872. Proof-sheets.

17 Charles Darwin. *The Expression of the Emotions in Man and Animals*. London: J. Murray, 1872. First edition.

The Expression of the Emotions in Man and Animals is one of Darwin's most accessible texts, dealing with what today would be considered psychology. It was to him, however, an essential part of his evolutionary studies, as its impetus was a rejection of the concept espoused by Sir Charles Bell, that the facial muscles of expression in man were a special endowment. Darwin had for many years closely observed both his children and his pets, and had made notes on the different ways they expressed emotions. These, together with reports received from correspondents around the

world, were formulated into three principles, which he copiously illustrated in his usual way. He also commissioned wood-engravings and a set of seven heliotype photographic plates - an early instance of this process being used in a book.

Murray published 7000 copies of the first edition on 26 November 1872, a very large run for a Darwin first. There are two issues of the first edition, with differences in the preliminaries and at the end. There are also two states of the plates, one set numbered with Arabic numerals, the other with Roman, the former normally being given priority. A second edition was not called for until 1890, when Darwin's son Francis incorporated changes he had left.

The proof-sheets, called "revises", allow one to observe both Darwin at work and the system of printing and publishing to which he was accustomed. His holograph manuscript was sent to the printer, in this case William Clowes and Sons, one of the large firms, who would set the text in type. Galley proofs were probably produced first, but proof-read in the printing house. Next a set of page-proofs folded like the gatherings of the book was created, labelled "first revise", and sent to Darwin. For this particular book his corrections and additions were quite extensive, the most striking being his removal of the words "the Lower" from the head-title on page one. When he had finished, the revises were sent back to Clowes, the changes made, and a new set called "second revise" printed and dispatched to Darwin. The second revise also survives, and is at Cambridge University. Sometimes even more sets of proofs were done, with each section dated, so that one can follow the surprisingly fast sequence of printing and publishing in the late nineteenth century. Darwin worked through his proofs very quickly.

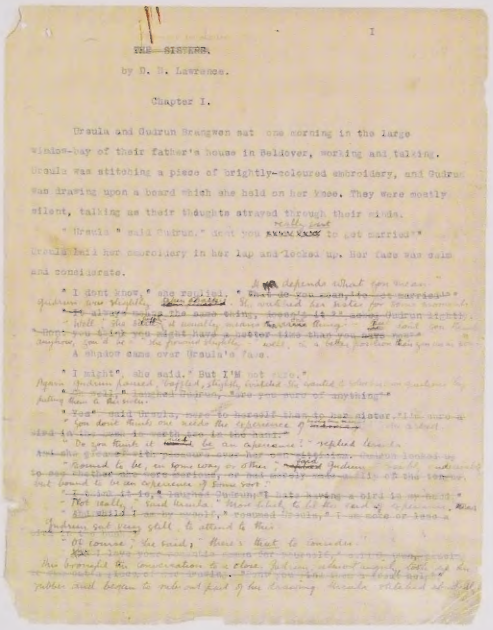
The Fisher Library has the most extensive collection of Darwin's works in the world. Based on the collection formed by Richard B. Freeman, Darwin's bibliographer, it continues to grow. It is an expanding research resource of great importance, as interest in Darwin's life and work is as keen now as it was in 1872. RL

18 D.H. Lawrence. Women in Love. Typescript, with revisions in manuscript by D.H. and Frieda Lawrence.

19 D.H. Lawrence. *Women in Love*. New York: Privately printed for subscribers only, 1920.

In 1913, when *Sons and Lovers* had been accepted for publication by Duckworth, but had not yet been published, Lawrence began work on a new novel he entitled "The Sisters". Eventually this novel was split into two parts, the first of which was published as *The Rainbow* in 1915. The following year Lawrence returned to the manuscript, still entitled "The Sisters", and between July and October 1916 typed the first 368 pages (chapters 1-22) of a new version of the work, recomposing and revising the typescript as he went along. The title was changed to *Women in Love* at some stage during this process. On page 1 of the typescript on display Lawrence has crossed out the typewritten title "The Sisters", and written in the new title above. In October Lawrence passed on the remaining revised manuscript to his New York agent, J.B. Pinker, who had pages 369 to 666 typed there.

Lawrence created a top (or ribbon) copy and a carbon copy, evidently intending to



THE SISTERS.

by D. H. Lawrence.

Chapter I.

Ursula and Gudrun Brangwen sat one morning in the large window-bay of their father's house in Beldover, working and talking. Ursula was stitching a piece of brightly-coloured embroidery, and Gudrun was drawing upon a board which she held on her knee. They were mostly silent, talking as their thoughts strayed through their minds.

"Ursula," said Gudrun, "don't you ~~want to get married~~?"

Ursula laid her embroidery in her lap and looked up. Her face was calm and considerate.

"I don't know," she replied. "~~Shall you~~ depends what you mean."

"Oh, ~~always~~ the same thing, ~~I suppose~~ of course," Gudrun replied.

"Well, I ~~do~~ [illegible] sometimes," Ursula answered. "But ~~I~~ don't you think you might have a better time than you ~~have~~?"

A shadow came over Ursula's face.

"I might", she said. "But I'M not sure."

"You", said Gudrun, ~~more to herself than to her sister~~. "I'm sure ~~I~~ you could find the ~~appearance of~~ [illegible]

"Do you think it ~~would~~ be an appearance?" replied Ursula.

"Bound to be, in your case, or ~~else~~ Gudrun ~~would~~ [illegible] but bound to be an appearance of some sort."

"Not really," said Ursula. "Most [illegible]

"Of course," she said; "there's ~~that~~ to consider."

~~Gudrun got very still, to attend to this.~~

~~She brought the conversation to a close.~~

~~rubber and began to rub out part of the drawing. Ursula watched it fall~~

send one complete copy of the work to Pinker, and to keep the other for himself. Two copies of this typescript do in fact survive - the Fisher copy and a copy at the University of Texas. When the two complete typescripts were assembled, however, they were collated in a haphazard manner, resulting in composite copies, consisting of a mixture of top copy sheets and carbon copy sheets. Both copies are heavily revised by Lawrence, assisted by Frieda Lawrence, who transcribed the interlinear revisions of one typescript into the duplicate. In doing so she made errors both of mistranscription and of omission, and also introduced changes of her own. The two copies, therefore, are not identical.

In November 1916, after Pinker had sent Lawrence the newly typed second portion of the novel and the complete typescript had been assembled, the Toronto copy was sent to Catherine Carswell, and the Texas copy to Pinker to submit to publishers for consideration. Our copy contains several notes, generally of a legal nature, initialled D.C. [Catherine's husband Donald Carswell, who was a barrister]. Lawrence also added a couple of notes himself before forwarding this copy to Pinker for retyping. The Toronto copy was then used to prepare a second typescript, which in turn was heavily revised by Lawrence between 1917 and 1919, and eventually became the copytext for the first edition, privately published by Thomas Seltzer in New York, as well as for Martin Secker's first English edition.

The Fisher Library acquired the typescript from the estate of Douglas Duncan in 1968. Duncan had purchased it in 1929 from the firm of Davis & Orioli in London for £300. AD

20 Ludvík Váculík. *Český snář.* [Praha: s.n.] 1981.

The term *"samizdat"* is the Russian abbreviation for self-publication, and has come to mean a typewritten work which in effect challenges the official system of state-run publishing houses and censorship. In the 1960s and 1970s it became a powerful medium of communication between people whose works for one reason or another had been denied publication by their governments, especially in Poland,

Czechoslovakia, Hungary, and China. Pavel Tigrid, Czech emigré editor and publicist wrote that if the Russians invented *samizdat*, it was the Czechs who perfected it and made it into an art. The significance of the *samizdat* volume on display can only be grasped when it is seen in its historical context. After the Soviet intervention of 1968, Czechoslovakia underwent a period of "normalization" - in reality a purge of the system. Many organizations were dissolved, and their employees thrown out of work, unless they proclaimed their support of the Soviet invasion. Those who refused were not allowed to resume their former occupations. If allowed to work they had to earn their living as manual labourers. Writing had to be done in their spare time, with no real hope of having their work published. Some writers, tired of writing "for the drawer", began to meet in order to read their manuscripts to each other. Eventually these writers realized it would be easier to type out and circulate their materials beforehand. Easier, perhaps, but dangerous. Each person purchasing a typewriter in the Czechoslovak Socialist Republic had to have his or her name, address and a sample of the type registered with the Secret Police. This self-publication concept was soon developed by Ludvík Váculík and others into a network of readers, typists, and binders, usually unpaid. Many writers endured police searches of their apartments, confiscations, long interrogations, and even jail sentences. The penalty for typing out clandestine journals or documents was from twelve months to two years imprisonment. It has been said that the Czech Secret Police probably had the richest collection of dissident materials held by an institution.

Váculík (b. 1927) had enjoyed a brilliant career as a critic and journalist, but he had spoken out against the regime, and after issuing *2000 words*, a call to the people to bring pressure to bear on the regime for liberalization, he was ousted from the Writers Union and lost his right to publish. He continued to fight, and in 1973 set up an independent publishing house that came to be known as *Edice Petlice* (Padlock editions). His work *Morčata* (*Guinea pigs*) became the first volume of the series. The work of typing and binding kept him occupied, but not too busy to dream of attracting all the country's major authors, even though he knew very few of them. Nevertheless, he did manage to enlist several writers to his enterprise, and between 1973 and 1979 issued some two hundred works. In 1979, however, he was given three options by the police: leave the country, give up *Petlice*, or face the dire consequences. He chose to "retire", leaving the day to day running to others, but still assisting as much as he was able.

Váculík intended his *Edice Petlice* to be a means of preserving manuscripts - a vehicle for circulating new writing both by well-known authors and by new talents. He wanted to document the writings of his generation and to provide source materials for literary critics, historians, sociologists, and philosophers. Accordingly, the 360 plus titles issued include works of fiction, poetry, autobiographies, reminiscences, biographical dictionaries, and historical and philosophical essays. Many attracted the attention of both Western and Czech exile publishing houses which brought these banned writers to a new readership.

His Czech dream book was first published in 1981 and is a reflection of his life and dissident activities during the year 1979. The Fisher Library began to collect *Petlice* editions in 1968, and has acquired, from a variety of different sources, one of the largest collections in the world. LF

21 Margaret Atwood. "Red Fox". Holograph.

22 Margaret Atwood. *Morning in the Burned House*. Toronto: McClelland & Stewart, 1995.

Margaret Atwood, winner of the prestigious Booker Prize in 2000 for her novel *The Blind Assassin*, began her writing career as a poet with the publication of *Double Persephone* in 1961. In 1995, almost ten years after her previous book of poetry, she published *Morning in the Burned House* in Canada, the United Kingdom, and the United States, working with her longtime poetry editors and their publishers, Ellen Seligman at McClelland & Stewart, Virago, and Peter Davison at Houghton Mifflin. In 1996 *Morning in the Burned House* received the City of Toronto's Trillium Prize. Since then it has been translated into three languages: German, Hebrew, and Swedish, with further translations into Croatian, Italian, and Slovak forthcoming.

"Red Fox", shown here, is the last poem in the first section of the book. The holograph draft is characteristic of Atwood's first drafts: it is written in pen and ink, with revisions on a sheet of paper removed from a notebook. She then revises, in pen or pencil, the first draft, as well as later ones produced on a word processor. Throughout the publishing process she continues to be involved – selecting the order of the poems, commenting on the appearance of the printed poem on the page, suggesting the colour of the binding and the design of the cover, writing and revising the catalogue copy, and promoting it. With the translations she explains words and phrases, so that the translator can use the most appropriate word or phrase.

Correspondence detailing these matters is in the Margaret Atwood Papers along with manuscript and typescript drafts for her published and unpublished work, page proofs and galleys, pen and ink drawings, and watercolour paintings. Manuscripts relating to this collection of poems were given by Atwood to the Thomas Fisher Rare Book Library in 1995, continuing a tradition of donations that began in 1981. EH

TRACING A TEXT: THE *ELEMENTS* OF EUCLID

Euclid, the great Greek mathematician, who is believed to have founded a school of mathematics in Alexandria during the reign of Ptolemy I, lived from about 330 to 275 B.C. The little we know of his life derives from the writings of Proclus, whose commentaries on Euclid were composed some eight centuries after Euclid's death. What has survived, triumphantly, is Euclid's work, especially the *Elements*, which remains the oldest mathematical textbook in our tradition of education still in use. According to Proclus, King Ptolemy once asked Euclid if there were not an easier way to learn geometry than by studying the *Elements*; to which Euclid replied: "there is no royal road to geometry" - a sentiment with which millions of schoolboys and schoolgirls down through the centuries would surely agree.

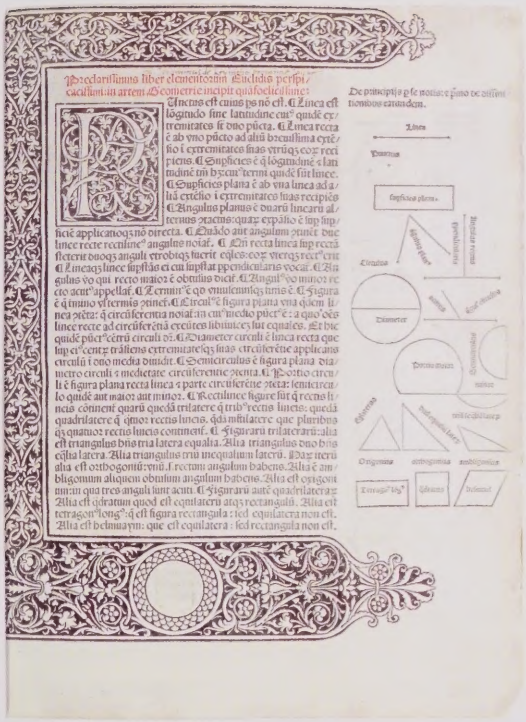
23 Euclid. Elementa. Books 1-15. Latin. Manuscript. France, late fourteenth century.

Like many Greek scientific texts, the *Elements* was brought back into the European tradition through the medium of Arabic recensions. This manuscript exemplar from late fourteenth-century France contains the twelfth-century translation into Latin from Arabic by Adelard of Bath (ca. 1116-1142), with a commentary by Campano of Novara (d. 1296). Adelard is thought to have been born in Bath and educated at Tours and Laon, before travelling through Spain, North Africa, and Asia Minor. He lived for a time in Sicily and was credited with possessing a profound knowledge of Greek and Arabic. Besides the translation of Euclid, he wrote a philosophical work published at Louvain ca. 1475 under the title *Quæstiones naturales perdifficiles*. Giovanni Campano of Novara provided a commentary for Adelard's translation, and several manuscripts of this version survive.

The manuscript displayed here, containing all fifteen books of the *Elements*, including those no longer ascribed to Euclid, is dated at the end *"1398 10 noue[m]bris."* in a

hand different from that of the text. It seems likely that this is the mark of the first, unidentified owner. The text and commentary are written in a standard gothic book hand of the period, with larger letters for the text, and smaller ones for the commentary. Most unusually, it is signed by the scribe, Potunius, who declares at the end of the text *"Explicit geometria euclidis cum co[m]mento campanis Explicit hic totu[s] p[er] sc[ri] pto da michi potuuis"*. The manuscript is written on parchment, and is a "grand" exemplar, with decorated initials for the beginning of each book. The opening of Book 1 is embellished with a large illuminated initial containing a portrait of Euclid, which in all likelihood bears no resemblance to him whatsoever. The manuscript is bound in late seventeenth-century calf, and is thus far removed from its first binding.

Euclid's *Elements* is a scholar's text, secular, and non-devotional. It is surprising, therefore, to find it presented in such an elegant manner. This manuscript has the conventional wide margins of the period, but they are not filled with later glosses as might be expected. One is tempted to conclude, therefore, that it was created for a patron or noble official who would not have been expected actually to read it. The carefully drawn diagrams illustrate in logical sequence the definitions, theorems, and postulates of the text, and prefigure in a very precise way the page design of the thousand or so printed editions of Euclid that followed Ratdolt's famous first Latin edition of 1482. RL



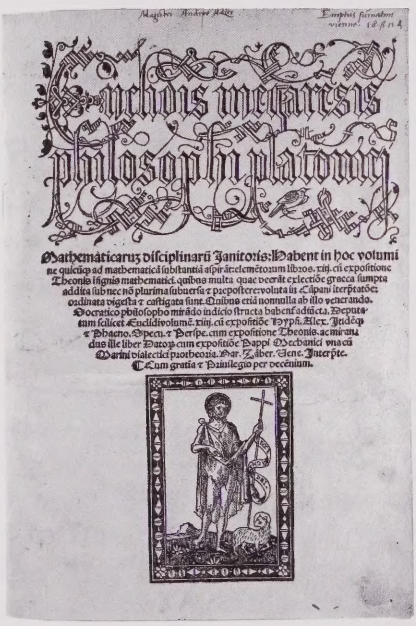
24 Euclid. *Elementa geometrica*. Venetijs: Erhardus Ratdolt impressit, 1482.

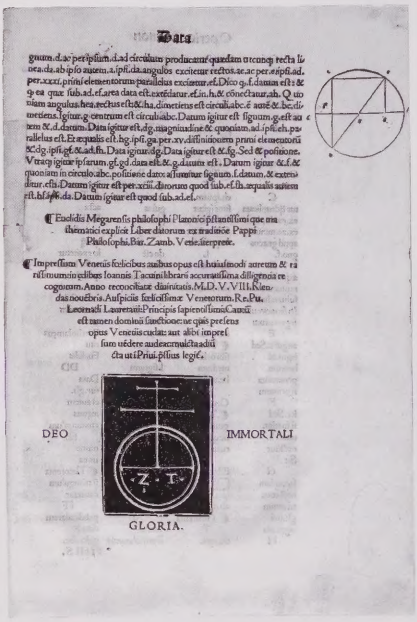
The first printed edition of Euclid (but not the *editio princeps*, which is strictly defined as the first appearance in the original language of composition), appeared in Venice on the 25 May 1482 from the press of Erhard Ratdolt (ca. 1447-1527). The text was the translation of Adelard of Bath with Campano's commentary, and its design

mimicked that of the earlier manuscript tradition. It was different, however, in that the text was presented in a single column per page, whereas the manuscripts generally had two. This feature was presumably the decision of the printer, a German exile in Venice, whose use of decorative borders and initials was to have a profound influence on the design of books right down to our own time. It is the first book to be extensively illustrated with geometric figures, and together with his beautifully presented books on astronomy, set the standard for the design of subsequent scientific texts.

Erhard Ratdolt was among the first in a long line of great scholar-printers. He began his career in Augsburg as both a type-cutter and printer, and was sufficiently enterprizing to recognize the burgeoning market for printed books in Venice - the queen of the Adriatic, and the centre of international trade. He moved there in 1476 and stayed for ten years, issuing a series of elegant books, noted for their *entrelac* initials and strapwork borders, both evident in the Euclid. In 1486 Ratdolt returned to Augsburg, where his repertoire included missals and breviaries, all elegantly produced. He was responsible for the first nearly complete title page to be used in a printed book, in the 1476 *Kalendarius* of Regiomontanus. He also issued the first separately printed type specimen sheet in 1486. His direct influence can be discerned in the 1890s Kelmscott Press books of William Morris.

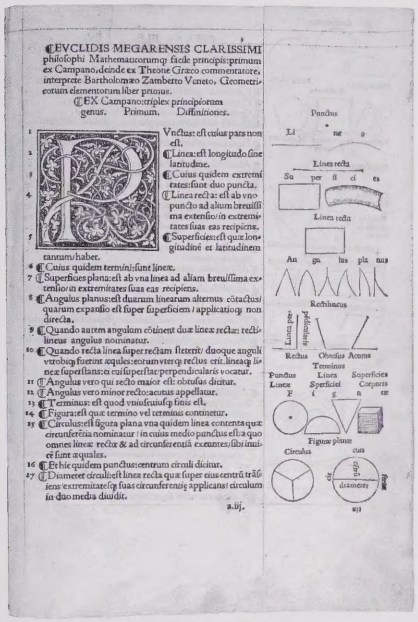
This copy is bound in early nineteenth-century goatskin, believed to have been executed by René Simier, binder to the Empress Marie Louise and possibly to Napoleon. It is not signed, however, and there have been many optimistic attributions of unsigned early nineteenth-century French bindings to Simier. It was purchased in Toronto. RL

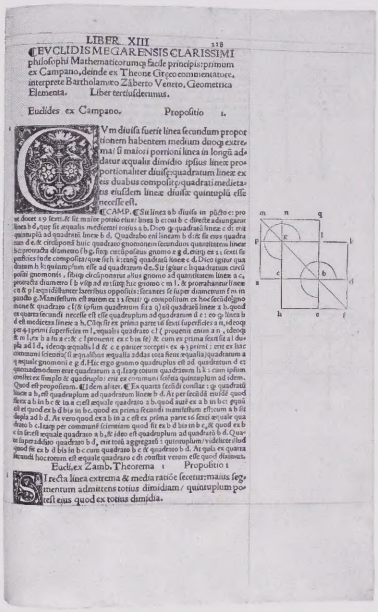

Euclidis megarensis philosophi platonici
Mathematicarum disciplinarum Tanitonis: Habent in hoc volumi
ne quicquid ad mathematicā substantiā aspirāt elemētorum libroꝝ. xiij. cū expositione
Theonis insignis mathematici. quibus multa quæ deerāt exlectōe graeca sumpta
addita subnec nō plurima subuersa & præposterere volutā in Cāpani interpretatōe:
ordinata vigesta & correcta sunt. Quibus etiā nonnulla ab illo venerando.
Doctatico philosopho mirādo indicio structa habent adducta. Deputa
tum scilicet Euclidis volumē. xiij. cū expositiōe Hypsi. Alex. Itidēq
& Phæno. Specu. & Perspe. cum expositione Theonis. ac mirandus
dus ille liber Datoꝝ cum expositiōe Pappi Mechanici una cū
Marini dialectici protheoria. Bar. Zamber. Vene. Interpte.
Cum gratia & Priuilegio per decennium.


Euclidis Megarensis philosophi Platonici ſiſtantiſſimi que ma
thematici explicit Liber datorum ex traditione Pappi
Philosophi. Bar. Zamb. Venete interprete.
Impreſſum Venetiis felicibus auibus opus eſt huiuſmodi aureum & ra
riſſimum in edibus Ioannis Tacuini librarii accuratiſſima diligentia re
cognitum. Anno reconciliate diuinitatis M.D.V.VIII. Kien
das nouembris Auſpiciis felicissimi Venetorum Re. Pu.
Leonardi Laureatiſſ. Principis ſapientiſſimi. cuius
eſt tamen dominā functione ne quis preſens
opus Venetiis cudat: aut alibi impreſ
ſum vēdere audeat cremuicta adiū
cta uti Priuilegius legit.
DEO
IMMORTALI
GLORIA.

25 *Habent in hoc volumine quicu[m]q[ue] ad mathematica[m] substantia[m] aspira[n]t Eleme[n]torum libros xiij cu[m] expositione Theonis ... Deputatum scilicet Euclidi volume[n] xiiij cu[m] expositio[n]e Hypsi. Alex. Itide[m]q[ue] & Phæno. Specu. & Perspe. cum expositione Theonis, ac mirandus ille liber Dato[rum] cum expositio[n]e Pappi mechanici una cu[m] Marini dialectici protheoria, Bar. Za[m]ber. Vene. interp[re]te.* Impressum Venetiis: In ædibus Ioannis Tacuini, 1505.

The Campano version of the *Elements*, published in 1482 and again in 1491, was considered by some to be inadequate, as it was based on the Arabic/Latin tradition. The first publication of a Latin version based on a Greek original, was issued in Venice in 1505, translated and edited by Bartolomeo Zamberti, an obscure figure born ca. 1473. He was forthright in stating the advantages of his text over that of Campano, whose version, Zamberti claimed, abounded with "wondrous ghosts, dreams, and fantasies". Campano himself, says Zamberti, is *"interpres barbarissimus"*. New editions of Campano's version, however, continued to appear, with their supporters and detractors, until both versions appeared together in 1516. This copy of a genuinely rare book is a particularly fine example of a contemporary alum-tawed pigskin binding. RL


EVCLIDIS MEGARENSIS CLARISSIMI
philosophi Mathematicorumq; facile principis: primum
ex Campano, deinde ex Theone Graeco commentatore,
interprete Bartholomæo Zamberto Veneto, Geometri-
corum elementorum liber primus.
EX Campano triplex principiorum
genus. Primum. Diffinitiones.

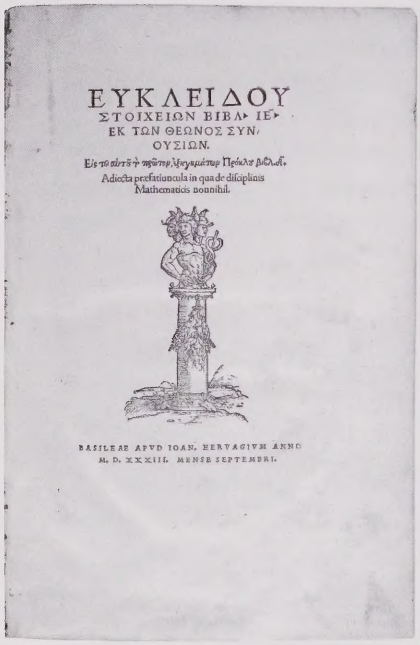

LIBER XIII
EVCLIDIS MEGARENSIS CLARISSIMI
philosophi Mathematicorumq; facile principis: primum
ex Campano, deinde ex Theone Graeco commentatore,
interprete Bartholomæo Zamberto Veneto, Geometrica
Elementa. Liber tertiusdecimus.
Euclides ex Campano. Propositio 1.

26 *Euclidis Megarensis Geometricorum eleme[n]torum libri XV. Campani Galli tra[n]salpini in eosdem co[m]mentariorum libri XV. Theonis Alexandrini Bartholamæo Zamberto Veneto interprete, in tredecim priores, commentariorum libri XIII. Hypsiclis Alexa[n]drini duos posteriores, eode[m] Bartholamæo Zamberto Veneto interprete, comme[n]tariorum libri II.* Parisiis: In officina Henrici Stephani [1516]

The first Euclid to be printed outside of Italy, appeared in Paris on 7 January 1516/17. It was edited by Jacques Le Fevre d'Etaples (d. 1536), also known under the Latinized form of his name, Faber Stapulensis, and was based on Zamberti's translation. The editor, however, added the commentaries of Campano, Theon, and Hypsicles, thus making it an edition for use by the academic community. It is one of the most beautifully printed of all the editions of Euclid, and one of the masterpieces of Henri Estienne I (1460?-1520), founder of a great dynasty of scholar-printers. Following Italian models, he designed pages with generous margins for diagrams, and set them off with beautiful criblé initials.

This copy has been ruled in red, normally an indication that it was intended for presentation. It is bound in contemporary calf, elaborately tooled in gold, and with a small gold medallion portrait of Dido in the centre of each cover. The binding also

has small gold-stamped dolphins, and it seems likely that it was bound for the Dauphin of France, Henri, first son of François I. François had just ascended the throne in 1516, reigning until his death in 1547, when he was suceeded by Henri. RL

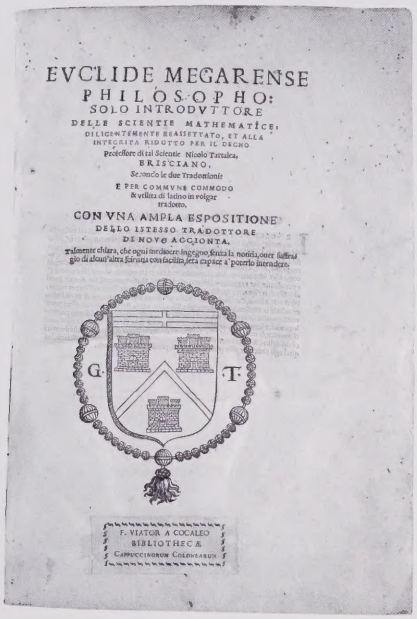

ΕΥΚΛΕΙΔΟΥ
ΣΤΟΙΧΕΙΩΝ ΒΙΒΛ. ΙΕ.
ΕΚ ΤΩΝ ΘΕΩΝΟΣ ΣΥΝ-
ΟΥΣΙΩΝ.
Εἰς τὸ αὐτοῦ πρῶτον Ἐξηγημάτων Πρόκλου βιβλ. δ.
Adiecta præfatiuncula in qua de disciplinis
Mathematicis nonnihil.
BASILEAE APVD IOAN. HERVAGIVM ANNO
M. D. XXXIII. MENSE SEPTEMBRI.

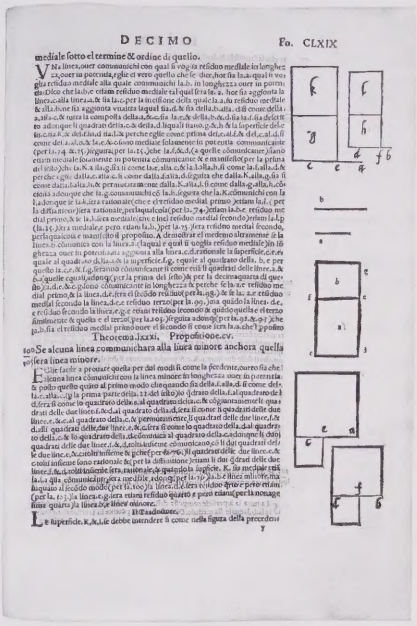
27 Ευκλειδου Στοιχειων βιβλ. ιε′ εκ των Θεονως συνουσιων. εις το αυτου το πρωτον Εξηγηματων Προκλου βιβλ. δ′, *adiecta præfatiuncula in qua de disciplinis mathematicis nonnihil.* Basileæ: Apud Ioan. Hervagium, 1533.

The *editio princeps* of the *Elements* did not appear until 1533 – fifty-one years after the publication of Ratdolt's first printed edition of Euclid in Latin. The text, reconstructed from two Greek manuscripts both based on the recension of Theon of Alexandria undertaken in the first century A.D. with occasional reference to Zamberti's Latin translation, was edited by Simon Grynæus (d. 1541), Professor of Greek at Basel. Appended to Euclid's text are the four books of commentary on the first book of the *Elements* by Proclus (ca. 410-485). Grynæus' dedication, written in Latin, is addressed to the English mathematician Cuthbert Tunstall, Bishop of Durham (1474-1559), whom Grynæus had met on a visit to England. The book was printed in folio by Johann Herwagen (1497-1559?), who also printed a Latin edition of Euclid in 1537 (reprinted in 1546 and 1558). The text is also notable for being the first version of the *Elements* with diagrams inserted into the text rather than placed in the margins.

Greek printing had flourished in Italy, particularly in Venice, where the scholar-printer Aldus Manutius (1449?-1515), produced a series of scholarly editions of Greek authors. By the end of the fifteenth century most of the classics of Greek literature and philosophy were in print in their original language. Aldus' Greek types were based on the cursive script of contemporary Greek emigré scholars resident in Venice, rather than on a formal book hand. Deemed elegant types in their day, they were widely imitated in the new centres of Greek printing of the mid-sixteenth century north of the Alps, notably in Basel and a little later in Paris, where they were improved by another famous scholar-printer, Robert Estienne (1503?-1559). In Basel

Johann Froben (d. 1527) was the first printer of Greek, with Erasmus's 1516 Latin version of the New Testament, printed together with the original Greek (a copy is in the Fisher Library). After Froben's death his widow married Johann Herwagen, who had begun his printing career at Strassburg before migrating to Basel. The types used by Herwagen were almost certainly produced by Froben, and may have been purchased or inherited. Herwagen was also responsible for printing the *editio princeps* of Archimedes in 1544. PO


EVCLIDE MEGARENSE
PHILOSOPHO:
SOLO INTRODVTTORE
DELLE SCIENTIE MATHEMATICE,
DILIGENTEMENTE REASSETTATO, ET ALLA
INTEGRITA RIDOTTO PER IL DEGNO
Professore di tal Scientie Nicolo Tartalea,
BRISCIANO.
Secondo le due Tradottione
E PER COMMVNE COMMODO
& vtilita di latino in volgar
tradotto.
CON VNA AMPLA ESPOSITIONE
DELLO ISTESSO TRADOTTORE
DI NOVO AGGIONTA,
talmente chiara, che ogni mediocre ingegno, senza la notitia, ouer suffragio di alcun'altra scientia con facilita, sera capace a poterlo intendere.
F. VIATOR A COCALEO
BIBLIOTHECA
CAPPUCCINORUM COLONIARUM


DECIMO Fo. CLXIX
Theorema.lxxxi. Propositione.cv.

28 *Euclide Megarense philosopho, solo introduttore delle scientia mathematice, diligentemente reassettato, et alia integrita ridotto, per il degno professore di tal scientie Nicolo Tartalea; secondo le due tradottioni, e per commune commodo & utilita di latino in volgar tradotto. Con una ampla espositione dello istesso tradottore di nova aggionta, talmente chiara, che ogni mediocre ingegno senza la notitia, over suffragio di alcun'altra scientia con facilita, sera capace a poterlo intendere.* In Vinegia: Stampato per Venturino Roffinelli ad instantia e requisitione de Guilielmo de Monferra, & de Pietro di Facolo da Vinegia libraro, & de Nicolo Tartalea, 1543.

The first translation of Euclid's *Elements* into a modern language was the Italian, published in Venice in 1543. The translation, made from the Latin text, was undertaken by Niccolò Tartaglia (d. 1557), a brilliant self-taught mathematician and pioneer of the science of artillery. Tartaglia (literally "the stammerer") had received a sword wound in childhood which had left him with a speech impediment. He was raised in poverty in Brescia, moved to Verona as a youthful teacher of mathematics, and finally became Professor of Mathematics in Venice in 1534. He engaged in mathematical competitions, particularly with Lodovico Ferrari regarding the solutions to third- and fourth-degree equations, and in 1537 published his best known work *Nova scientia*, a treatise on ballistics, surveying, and fortification.

Tartaglia's Euclid, published in the same year as the revolutionary works of Copernicus and Vesalius, was important by virtue of its commentary, which among other things, clarified the confusion created by the Eudoxian theory of proportion

in Book 5 of the earlier Latin editions of the *Elements*. This was of particular importance to Galileo in his work on acceleration and the laws of falling bodies. Galileo first began to study Euclid in 1583 after hearing the lectures of Ostilio Ricci, and it is probable that he used Tartaglia's edition. Galileo finally elucidated the mechanical principles of the flight of projectiles in his *Discorsi e dimostrazioni matematiche, intorno à due nuove scienze* published in 1638. RL

29 *Die Sechs Erste Bücher Euclidis, vom anfang oder grund der Geometrj.* Zu Basel: Vollendet durch Iacob Kündig, in Ioanns Oporini kosten, 1562.

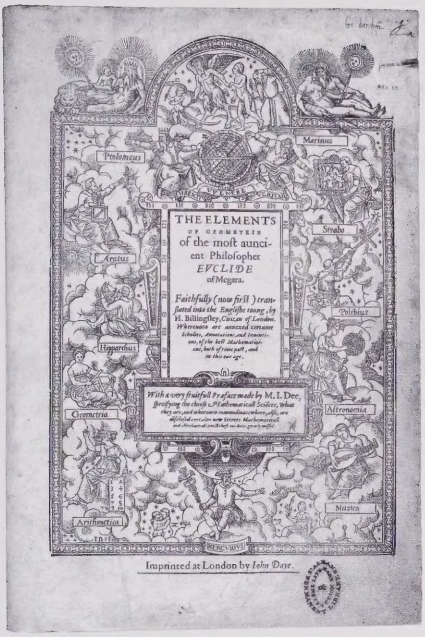
Although a German translation of Books 7-9 had been printed in Augsburg in 1555, a translation of the first six books of the *Elements* did not appear until 1562. In a long introduction, the translator, Wilhelm Holtzmann (1532-1576), also known as Xylander, Professor of Greek at Heidelberg, states that his version is intended for practical people, such as artists, goldsmiths, builders, etc. For this reason his translation frequently omits the proofs of the theorems. A second German translation of the *Elements* by Simon Marius appeared in 1612, and is also among the Fisher's collections. This copy belonged to the American collector of scientific books, Herbert McLean Evans (1882-1971). PO

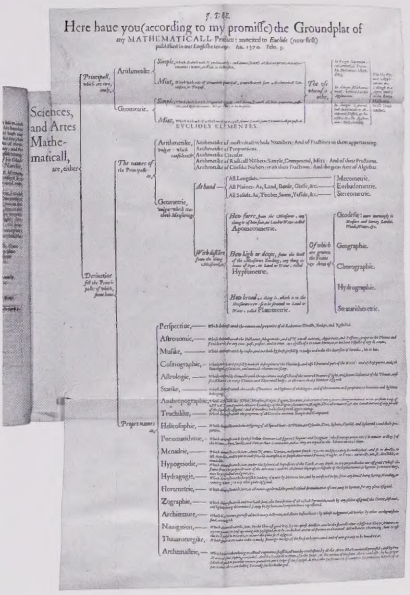
30 *The Elements of Geometrie of the most Auncient Philosopher Euclide of Megara. Faithfully (now first) Translated into the Englishe Toung, by H. Billingsley, Citizen of London. Whereunto are Annexed Certaine Scholies, Annotations, and Inventions, of the best Mathematiciens, both of Time Past, and in this our Age. With a very Fruitfull Præface made by M. I. Dee, Specifying the Chiefe Mathematicall Scie[n]ces, what they are, and wherunto Commodious: where, also, are Disclosed Certaine New Secrets Mathematicall and Mechanicall, untill these our daies, greatly Missed.* Imprinted at London: By Iohn Daye, 1570.

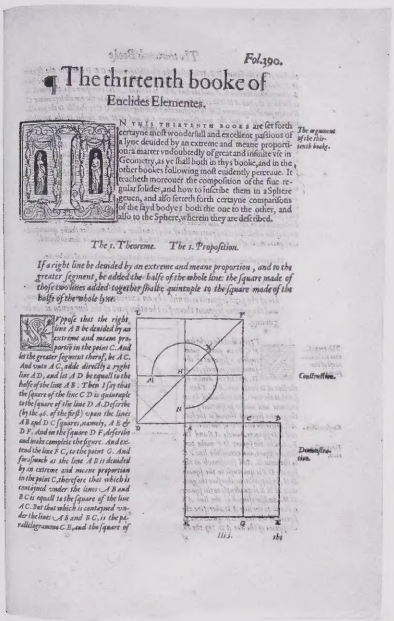
The first complete version of Euclid in English was translated by Sir Henry Billingsley, and printed by John Day in London in 1570. It is prefaced by a long and learned dissertation by John Dee, and is one of the most remarkable books produced during the Elizabethan age.

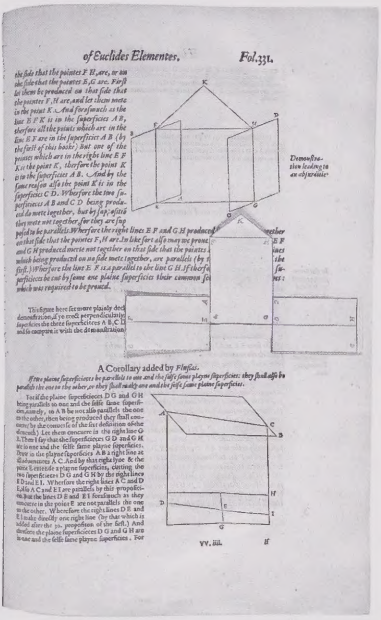
Henry Billingsley attended St. John's College, Cambridge, as did John Dee, before achieving his fame and fortune as a London merchant. Holding successive posts of sheriff and alderman, he was elected Lord Mayor in 1597, and represented the city in Parliament in 1603/4. On his death in 1606 he left money to the poor of his parish. Billingsley was said to have acquired his taste for mathematics from an elderly friar called Whytehead, who subsequently lived in his house, and may have assisted with the Euclid translation. It is unclear whether Billingsley's translation derives from a Greek text or the Arabic/Latin tradition, or from a combination of the two.

Dr John Dee, as he was commonly known (though he seems never to have formally obtained a doctorate), was famous in his own time as a learned sorcerer - a reputation he bitterly resented, and against which he rails indignantly at the end of his Preface. In fact Dee was a mathematical scholar, an astrologer, a great collector of books and manuscripts, and a keen traveller. Born in London in 1527, he proceeded to Cambridge, becoming a foundation fellow of Trinity College. He then studied on the Continent for some time, was imprisoned during the reign of Queen Mary, but restored to respectability by Elizabeth, whereupon he began his search for the


THE ELEMENTS
OF GEOMETRIE
of the most auncient Philosopher
EVCLIDE
of Megara.
Faithfully (now first) translated into the Englishe tounge, by H. Billingsley, Citizen of Londone.
Imprinted at London by Iohn Daye.


Here haue you (according to my promisse) the Groundplat of
my MATHEMATICALL Preface annexed to Euclide
Sciences, and Artes Mathematicall,
EVCLIDES ELEMENTES.





"philosopher's stone". In old age he fell on hard times, and was forced to dispose of the books, manuscripts, and objects from his museum at Mortlake. He died in poverty in 1608.

Dee's Euclid was an extraordinary production for its time, and a triumph for its printer, John Day (1522-1584), one of the great printer/publishers of the sixteenth century. Day's career can be divided into several parts. Up to the reign of Elizabeth his printing was as unremarkable as other English printing of the time. In 1559, however, William Cuningham's *Cosmographical Glasse* appeared, a handsome folio illustrated with fine woodcuts. It was followed by Fox's *Book of Martyrs* in 1563, which was to become Day's most famous book, and by Dee's Euclid. The latter was a large and elaborate undertaking. Its 930 pages of text illustrated with diagrams, sixty of which in book 11 have folded flaps, allow the propositions to be demonstrated in

three dimensions. In his address to the reader, Billingsley states: "I have for their sakes, with some charge & great travaile translated into our vulgare tou[n]ge, & set abroad in print, this booke of Euclide", thereby strongly implying that he had financed the whole project, and had, in effect, acted as publisher. Day could print very well indeed, if provided with the necessary capital.

This fine copy was purchased by the Fisher Library from an antiquarian bookseller in Toronto (as was the Ratdolt edition). All the books and manuscripts in this exhibition have passed through some aspect of the book trades on their way to our collections, whether they finally arrive as a gift, as many have, or as a purchase. We are greatly indebted to the booksellers of the world. RL

31 *Kitāb taḥrīr uṣūl li Uqlīdis min tā'lif ḫ uğa Nāṣiraddin aṭ-Tusi.* [Rome: Stamperia Orientale Mediceæ, 1594]

Arabic translations of Euclid circulated widely in the Arab lands, where the Greek scientific and medical heritage had been kept alive during the Middle Ages. This recension (*taḥrīr*) was compiled by the Persian philosopher and scientist, Nāṣīr al-Dīn al-Tusī (1201-1274), from several older Arabic translations. The large folio was printed by the *Stamperia Orientale Mediceæ*, established in Rome in 1584 by Cardinal Ferdinand de' Medici, with the primary purpose of disseminating the Gospels overseas. Its greatest undertaking was the printing of the New Testament in Arabic (1590-91).

Because of the nature of Arabic script, printing in Arabic with moveable type presented special difficulties to printers. The earliest books to contain any Arabic text were impressed from wood blocks. The first book to use metal type was printed at the Italian town of Fano in 1514. In 1579 the director of the *Stamperia Orientale Mediceæ*, Giovanni Battista Raimondi, commissioned the type designer Robert Granjon (fl. 1523-1588) to cut a set of Arabic types, as well as several other oriental types, for the press. Granjon, who also cut types for the Typographia Vaticana, based his designs on the Naskh script. The main text of the *Elements* employs Granjon's so-

called two-line English Arabic (180 mm.), which became known as the "Arabic of Euclid". Each of the thirteen books of Euclid is introduced by a decorative engraved title in the elegant Thuluth style (260 mm.). Today the punches for these types are preserved in the *Imprimerie nationale* in Paris. The title page to the book is found in two states, the first printed in Arabic and Latin, the other in Arabic only. This copy is of the second state.

Printing was viewed with great suspicion by the Islamic authorities, and special permission had to be obtained to import books into Muslim lands. On the final page of the Euclid text is Sultan Murad III's edict of 1587, granting two Italian merchants the rights to introduce books printed in Arabic into the Ottoman Empire. It was not until 1729 that the first books using Arabic script to be produced in a Muslim country issued from the press of Ibrahim Muteferrika in Istanbul. PO

32 *Ευκλειδου Στοιχειον βιβλια ιγ'. Elementorum Euclidis libri tredecim. Secundum vetera exemplaria restituti. Ex versione Latina Federici Commandini aliquam multis in locis castigata.* Londini: Excudebat Gulielmus Iones, 1620.

The first parallel Greek and Latin text of the *Elements* had appeared in Paris in 1536, edited by Oronce Fine, and printed by Simon de Colines. Like other early editions with parallel texts, this 1620 edition of the *Elements* covered only Books 1-6, despite the fact that thirteen books were announced in the title. It was edited anonymously by Henry Briggs (1561-1630), successively Professor of Geometry at Gresham College, and Professor of Astronomy at Oxford, who is remembered chiefly for his improvements to Napier's logorithms. The Latin text is based on the translation of Federico Commandino (1509-1575), regarded as the most authoritative, and which was first published at Pesaro in 1572. PO

33 *Euclidis Elementa geometrica, novo ordine ac methodo fere, demonstrata. Unà cum Nicolai Mercatoris in geometriam introductione breve.* Londini: Typis J.M. [i.e. John Macock] impensis Joh. Martyn, 1678.

The seventeenth century witnessed a number of abridged versions of the *Elements*, from which propositions and even whole books were omitted. These editions were frequently in pocket book format, in contrast to the folio format of earlier editions. The so-called "Jesuit edition", shown here, is one such example. Consisting of Books 1-6 and 11-12, it reprints the Latin translation by the French Jesuit Claude-François Milliet Dechales (1621-1678), which first appeared in Lyon in 1660. In 1666 an edition was published in England by John Martyn, followed by this second edition in 1678, to which was added an introduction by the mathematician and astronomer Niklaus Kauffman (ca. 1619-1687), better known under the Latinized form of his name, Mercator. A native of Schleswig-Holstein, Mercator lived in England for almost thirty years, where he tutored mathematics, and became a member of the Royal Society. His introduction to Euclid is an attempt to simplify Euclidean definitions for neophytes. This copy is from the library of the diarist John Evelyn (1620-1706). PO

34 *The Elements of Euclid. Viz. the First Six Books, together with the Eleventh and Twelfth. In this Edition, the Errors which Theon or Others, have long ago Vitiated these Books, are Corrected, and some of Euclid's Demonstrations are Restored, by Robert Simson.* Glasgow: Printed by Robert and Andrew Foulis, 1756.

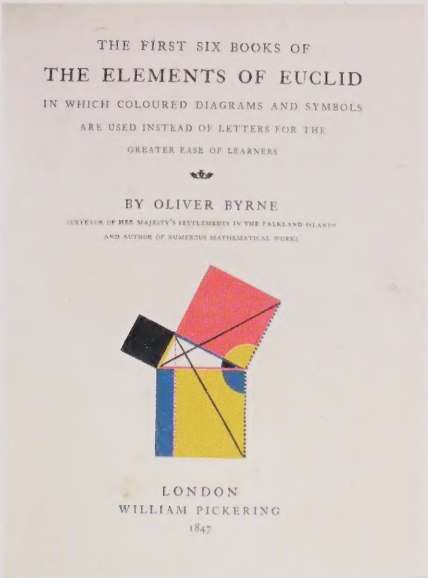
A definitive edition of the *Elements* was prepared by the Scottish mathematician Robert Simson (1687-1768), a prominent participant in the scientific branch of the Scottish Enlightenment - that extraordinary flowering of culture and scholarship in eighteenth-century Scotland. As Chair of Mathematics at the University of Glasgow, Simson devoted his energies to restoring the lost works of the Greek geometers, and to preparing definitive editions of their works. His restoration of Apollonius of Perga, published in 1749, was displayed recently at the Fisher Library in the exhibition "The Culture of the Book in the Scottish Enlightenment". Simson's most influential work, however, was his edition of Euclid in Latin, based on Commandino's translation, and a separate English edition, both published in 1756. Simson's text, which purports to correct the corruptions of previous editors, became the basis of every subsequent edition of Euclid in the eighteenth and nineteenth centuries. The text concludes with almost eighty pages of notes. The book, which is dedicated to the Prince of Wales, the future King George III, was printed by the celebrated Foulis brothers, Robert and Andrew, of Glasgow, a selection of whose books was displayed in the above mentioned exhibition on the Scottish Enlightenment. PO

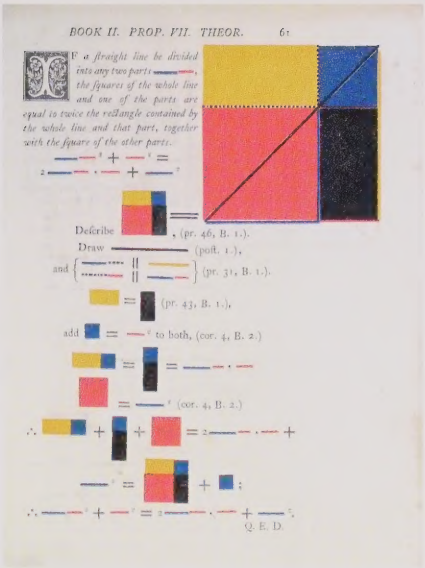
35 *Euclidis Elementorum sex libri priores, cum notis. Curâ Thomæ Elrington.* Editio altera. Dublinii: Excudebat Georgius Grierson, 1793.

Editions of Euclid, both in Latin and in English, were published in Ireland throughout the eighteenth century. This version of the first six books of the *Elements*, first published in 1789, was adapted by Thomas Elrington (1760-1835) for the use of students at Trinity College Dublin. Elrington, who became Bishop of Leighlin and Ferns in 1822, was a prominent member of Dublin academic circles, teaching divinity, mathematics and natural history. This copy bears the signature of the Anglo-Irish barrister and parliamentarian Quintin Dick (1777-1858) on the title page, and is dated 1795. The book shows clear evidence that it was used by Dick while attending Trinity College between 1793 and 1797; the book's original engraved plates have been removed and each diagram pasted into the margins. Dick's collection of eighteenth- and nineteenth-century books reflects a wide range of interests, and is probably fairly representative of an Anglo-Irish gentleman's library. After a long and complicated journey, Dick's books finally came to rest at the Fisher Library in 1996, where they form the Barrett Collection. They number about seven hundred finely bound volumes, many of them with Irish imprints, thus providing material for the study of Irish binding history, and the eighteenth-century Irish book trade. PO

36 *Les œuvres d'Euclide, en grec, en latin et en français, d'après un manuscrit très-ancien qui était resté inconnu jusqu'à nos jours. Par F. Peyrard.* A Paris: Chez M. Patris, 1814-1818. 3 vols.

Prior to the nineteenth century versions of the Greek text of Euclid were based on the first-century recension of Theon of Alexandria. In the early nineteenth century a hitherto unknown Greek manuscript of Euclid was discovered in the Vatican Library (MS. 190). The manuscript represented a version of the *Elements* prior to Theon's, and filled many of the lacunæ of earlier Greek editions, and revealed the interpolations introduced by Theon. François Peyrard (1760-1822), who also edited the works of Archimedes and Apollonius of Perga, collated the newly discovered manuscript against other manuscript and printed versions of the Greek text. From the amended Greek text Peyrard then translated the works anew into Latin and French. The Greek and Latin texts are set in parallel, with the French translation below. PO

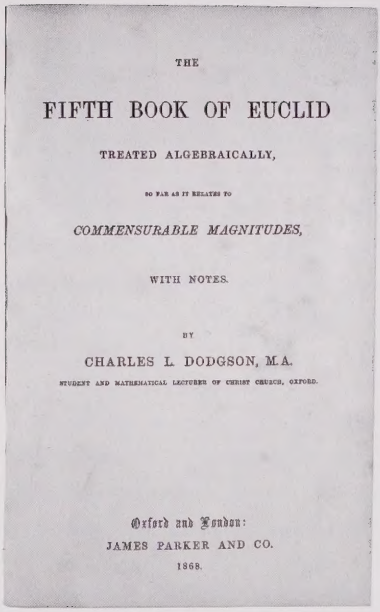

THE FIRST SIX BOOKS OF
THE ELEMENTS OF EUCLID
IN WHICH COLOURED DIAGRAMS AND SYMBOLS
ARE USED INSTEAD OF LETTERS FOR THE
GREATER EASE OF LEARNERS
BY OLIVER BYRNE
SURVEYOR OF HER MAJESTY'S SETTLEMENTS IN THE FALKLAND ISLANDS
AND AUTHOR OF NUMEROUS MATHEMATICAL WORKS
LONDON
WILLIAM PICKERING
1847


BOOK II. PROP. VII. THEOR. 67
Describe , (pr. 46, B. 1.).
Draw (post. 1.),
and (pr. 31, B. 1.).
(pr. 43, B. 1.).
add to both, (cor. 4, B. 2.)
(cor. 4, B. 2.)
Q. E. D.

37 *The First Six Books of the Elements of Euclid in which Coloured Diagrams and Symbols are Used instead of Letters for the Greater Ease of Learners.* London: William Pickering, 1847.

The use of colour in this edition of Euclid was intended not for amusement or entertainment, but as a pedagogical tool. The system was developed by Oliver Byrne, surveyor to the Queen in the Falkland Islands, and author of other mathematical works. Byrne believed that the use of coloured diagrams and symbols in place of letters to designate lines, angles, and other symbols, would help students to comprehend the principles of geometry with greater ease. He maintained that his method appealed to the visual sense, thus rendering the process of reasoning more precise, and the attainment of it more expeditious. He particularly recommended it to those engaged in the education of young ladies as a "very attractive mode of communicating knowledge".

The book was printed by Charles Whittingham the younger (1795-1876), and published by William Pickering (1796-1854). Whittingham had recently undertaken some very complex colour printing from relief blocks for the antiquarian works of Henry Shaw. This experience enabled the printer to translate Byrne's concepts onto the printed page with skill and elegance. The text was printed in Caslon italic, with ornamental initials engraved by Mary Byfield. The diagrams which surround it were printed from relief blocks in flat tones of red, blue, yellow, and black. The book was a *tour de force* of colour printing, but not a commercial success. Of the thousand copies printed, 792 remained in Pickering's stock, which was auctioned in 1854 following the publisher's bankruptcy and death. Byrne's Euclid is of interest today to historians of mathematics, and of printing. There are copies in the collections of the Fisher Library and Massey College. MK



THE

FIFTH BOOK OF EUCLID

TREATED ALGEBRAICALLY,

SO FAR AS IT RELATES TO

COMMENSURABLE MAGNITUDES,

WITH NOTES.

BY

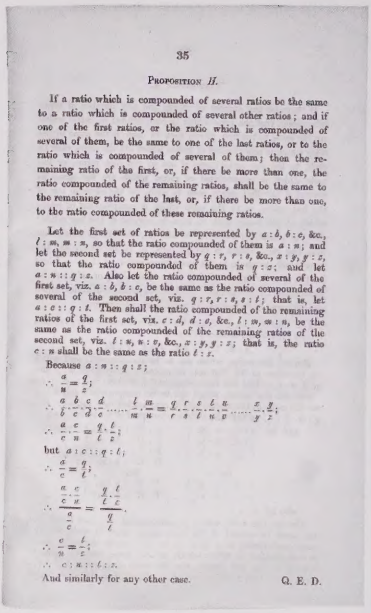
CHARLES L. DODGSON, M.A.

STUDENT AND MATHEMATICAL LECTURER OF CHRIST CHURCH, OXFORD.

Oxford and London:

JAMES PARKER AND CO.

1868.



35

PROPOSITION *H.*

If a ratio which is compounded of several ratios be the same to a ratio which is compounded of several other ratios; and if one of the first ratios, or the ratio which is compounded of several of them, be the same to one of the last ratios, or to the ratio which is compounded of several of them; then the remaining ratio of the first, or, if there be more than one, the ratio compounded of the remaining ratios, shall be the same to the remaining ratio of the last, or, if there be more than one, to the ratio compounded of these remaining ratios.

Let the first set of ratios be represented by $a : b$, $b : c$, &c., $l : m$, $m : n$, so that the ratio compounded of them is $a : n$; and let the second set be represented by $q : r$, $r : s$, &c., $x : y$, $y : z$, so that the ratio compounded of them is $q : z$: and let $a : n :: q : z$. Also let the ratio compounded of several of the first set, viz. $a : b$, $b : c$, be the same as the ratio compounded of several of the second set, viz. $q : r$, $r : s$, $s : t$; that is, let $a : c :: q : t$. Then shall the ratio compounded of the remaining ratios of the first set, viz. $c : d$, $d : e$, &c., $l : m$, $m : n$, be the same as the ratio compounded of the remaining ratios of the second set, viz. $t : u$, $u : v$, &c., $x : y$, $y : z$; that is, the ratio $c : n$ shall be the same as the ratio $t : z$.

Because $a : n :: q : z$;

$$\therefore \frac{a}{n} = \frac{q}{z};$$

$$\therefore \frac{a}{b} \cdot \frac{b}{c} \cdot \frac{c}{d} \cdot \frac{d}{e} \cdots\cdots \frac{l}{m} \cdot \frac{m}{n} = \frac{q}{r} \cdot \frac{r}{s} \cdot \frac{s}{t} \cdot \frac{t}{u} \cdot \frac{u}{v} \cdots\cdots \frac{x}{y} \cdot \frac{y}{z};$$

$$\therefore \frac{a}{c} \cdot \frac{c}{n} = \frac{q}{t} \cdot \frac{t}{z};$$

but $a : c :: q : t$;

$$\therefore \frac{a}{c} = \frac{q}{t};$$

$$\therefore \frac{\frac{a}{c} \cdot \frac{c}{n}}{\frac{a}{c}} = \frac{\frac{q}{t} \cdot \frac{t}{z}}{\frac{q}{t}}.$$

$$\therefore \frac{c}{n} = \frac{t}{z};$$

$$\therefore c : n :: t : z.$$

And similarly for any other case. Q. E. D.

38 *The Fifth Book of Euclid, Treated Algebraically, so far as it Relates to Commensurable Magnitudes, with Notes. By Charles L. Dodgson.* Oxford and London: James Parker, 1868.

The life and career of Charles L. Dodgson (1832-1898) were imbued with his admiration and respect for the *Elements* of Euclid. His position as mathematical lecturer at Christ Church, Oxford from 1855 to 1881, meant that he had taught and tutored scores of students in Euclidean geometry, and knew something of the difficulties presented by the conventional textbooks of the time to the average undergraduate mind. Between 1860, when he published *Notes on the First Two Books of Euclid*, and 1888, when *Curiosa mathematica* appeared, he wrote or edited twelve books on Euclid. He was motivated by a distaste for the non-Euclidean textbooks issued in the early Victorian period as part of educational reforms. Instead of replacing Euclid, Dodgson sought to clarify his text, to make it more accessible, and to revitalize the real Euclid.

One of his attempts was *The Fifth Book of Euclid Treated Algebraically*, which sought to give a clear exposition of Book 5 of the *Elements*, with "hints on proving propositions", required for the pass schools at Oxford. His most unusual foray into matters Euclidean, however, was *Euclid and his Modern Rivals* (1879), a four-act comedy with a cast that included Minos, a mathematics lecturer, Rhadamanthus, a colleague (possibly modelled on E.F. Sampson), Professor Niemand, the devil's advocate who represents the thirteen challengers to Euclidean geometry, and the ghost of Euclid himself. The fallacies of each of the rivals is examined and overcome by the logic of Euclid, presented in the form of witty repostes; Euclid, of course, wins the day. A supplement and a second edition were published in 1885. Euclid portrayed in this way partakes a good deal of Dodgson's *alter ego*, Lewis Carroll, and is part of the immense and important Dodgson/Carroll collection given to the Fisher Library by Joseph Brabant. RL

39 *Euclid's Elements of Geometry, Books I. and II. With Explanatory Notes, and a Series of Questions on Each Book. By Robert Potts.* Canadian copyright edition. Toronto: Adam Miller & Co., 1878.

The reputation of Robert Potts (1805-1865) of Trinity College, Cambridge, rests principally on his editing of Euclid. Potts' first publication of Euclid, based on Robert Simson's version, was issued at Cambridge in 1845. The following year saw the publication of the first school edition, which was republished in Britain in 1850, 1861, 1864 and 1886. It also enjoyed an immense circulation in the British colonies and the United States, and was issued many times in stereotyped impressions. In Canada, Potts' edition was authorized by the Council of Public Instruction for use in the junior classes in public and private schools. The great merits of Potts' edition lie in the lucid arrangement and exposition of the propositions, and in his thorough editorial notes. This copy belonged to Sir Frederick Banting, whose library and personal papers are among the Fisher's collections. The pristine state of the book suggests that it was unread. PO

XI

PROBLEM: To draw a straight line at right angles to a given straight line, from a given point in the same.

Let AB be the given straight line, and C the given point in it: it is required to draw from the point C a straight line at right angles to AB. Take any point D in AC, and make CE equal to CD. On DE describe the equilateral triangle DFE, and join CF. The straight line CF drawn from the given point C shall be at right angles to the given straight line AB.

Because DC is equal to CE, and CF is common to the two triangles DCF, ECF; the two sides DC, CF are equal to the two sides EC, CF, each to each; and the base DF is equal to the base EF; therefore the angle DCF is equal to the angle ECF; and they are adjacent angles. But when a straight line, standing on another straight line, makes the adjacent angles equal to one another, each of the angles is called a right angle; therefore

XI

each of the angles DCF, ECF is a right angle. Wherefore from the given point C in the given straight line AB, CF has been drawn at right angles to AB.

QEF

COROLLARY: By the help of this problem it may be shown that two straight lines cannot have a common segment.

If it be possible, let the two straight lines ABC, ABD have the segment AB common to both of them: from the point B draw BE at right angles to AB. Then, because ABC is a straight line, the angle CBE is equal to the angle EBA. Also, because ABD is a straight line, the angle DBE is equal to the angle EBA; therefore the angle DBE is equal to the angle CBE, the less to the greater; which is impossible. Wherefore two straight lines cannot have a common segment.

40 Euclid. *Elements of Geometry. Book I. With an Introduction from an Essay by Paul Valéry.* New York: Random House, 1944.

In 1930 Bruce Rogers (1870-1957), the greatest American book designer of the twentieth century, was asked by Bennett Cerf, President of Random House, to design a limited edition of Book 1 of Euclid's *Elements*. Rogers replied that he was presently too busy with work on the Oxford Lectern Bible, T.E. Lawrence's translation of the *Odyssey*, and other projects. Although disappointed, Cerf asked Rogers to keep it in mind as a future possibility, and there the matter rested for a dozen years. On his return to the United States from his sojourn in England, Rogers approached Cerf, who commissioned him both to design and produce an edition of five hundred copies. It was printed on English hand-made paper by the Press of A. Colish, using Deepdene italic designed by Frederick Goudy. The title page ornament, printed in silver and blue, was based on a woodcut by Gordon Craig, and the fifty line engravings of geometrical figures were printed in a dozen different colours. It is as elegant a piece of book production as any undertaken by Bruce Rogers. Not only does it enhance the strong collection of Euclid at the Fisher Library, it also represents the very important Thomas L. Schweitzer Collection of Bruce Rogers. RL

41 Johannes Balbus. *Catholicon*. [Mainz: Johann Gutenberg?] 1460

Johannes Balbus (d. 1298) was a Dominican father from Genoa (he is sometimes referred to as Johannes de Janua). Whether "Balbus", which means stammering or stuttering, is an accurate description of him, is not known. Little else is known of him beyond the fact that he wrote several other treatises.

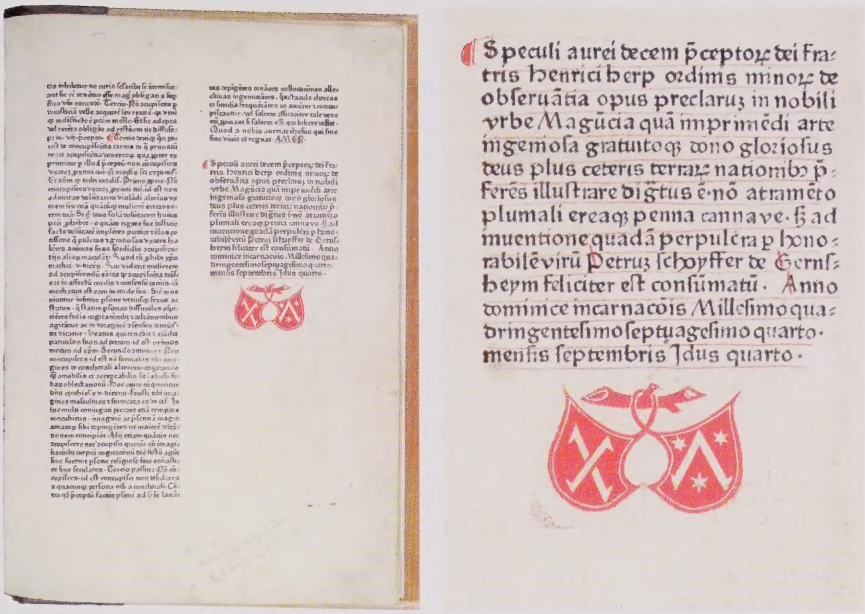
The *Catholicon*, an etymological dictionary preceded by a treatise on grammar, is one of the earliest semi-secular works to be printed. Its text is a lengthy and detailed treatment of syntax, accent, and prosody, as well as etymology. It proved to be very popular, with at least twenty-three editions being published before 1500, many of the copies being used as reference works in monasteries, churches, and universities. Today it is more renowned for its colophon, which reads in part: "... this excellent book, *Catholicon*, has been printed in the goodly city of Mainz ... and ... brought to completion in the year of our Lord's Incarnation, 1460 – not by means of reed, stylus or quill, but with the miraculous and harmonious concurrence of punches and types cast in moulds". It has traditionally been associated with the press of Gutenberg (he died in 1468) after his estrangement from Peter Schöffer and Johannes Fust.

The statement of the colophon seems quite straightforward and unequivocal, but the history of its printing is complex and controversial, and no definitive answers as to who, where, and when it was produced are yet available. There are three impressions of the book: the first is printed on paper watermarked with a Bull's Head and Star, manufactured before 1460; another was printed on Galliziani paper, which was not made until 1468 or later; and a third impression was produced on a mixture of Tower and Crown paper manufactured after 1470. All three impressions have the same colophon, and all three derive from the same setting of type, except for differences in their incipits and accidental errors of printing. Is the date of the first impression really 1460? If so, how was the type kept standing into the 1470s? How does this book relate to Johann Gutenberg? These questions have recently been discussed at some length by Paul Needham and Lotte Hellinga, but there have been no definitive answers.

This copy of the *Catholicon* is a fine, large example, printed on Bull's Head paper, with large pen-work initials in red, blue, and green from a German (probably Mainz) workshop. Its marks of provenance suggest that it was once owned by the Benedictine Order of Sankt Jakob, also from Mainz, and that it later came into the collection of Elector Lother Franz von Schönborn, Archbishop of Bamberg and Mainz. It was rebound by Zacharias Kling of Bamberg in the early eighteenth century. RL

42 Henricus de Herp. *Speculum aureum decem præceptorem Dei*. Mainz: Peter Schöffer, 1474.

A member of the Franciscan Order, Henricus de Herp (d. 1478) was a distinguished writer on mysticism. The only work of his to be printed during his lifetime, the *Speculum aureum* is a collection of 213 sermons on the Commandments for the use of preachers and confessors.



Speculi aurei decem preceptorum dei Fratris henrici herp ordinis minorum de observantia opus preclarum in nobili urbe Magucia qua imprimendi arte ingemmosa gratuito quoque tono gloriosus deus plus ceteris terrarum nationibus preferens illustrare dignatus est nuncque atramento plumali ereaque penna cannave. ffad mentionem quadam perpulcra pro honorabilis viri Petrus schoyffer de Gernsheym feliciter est consummatum. Anno domince incarnacionis Millesimo quadringentesimo septuagesimo quarto. mensis septembris Idus quarto.

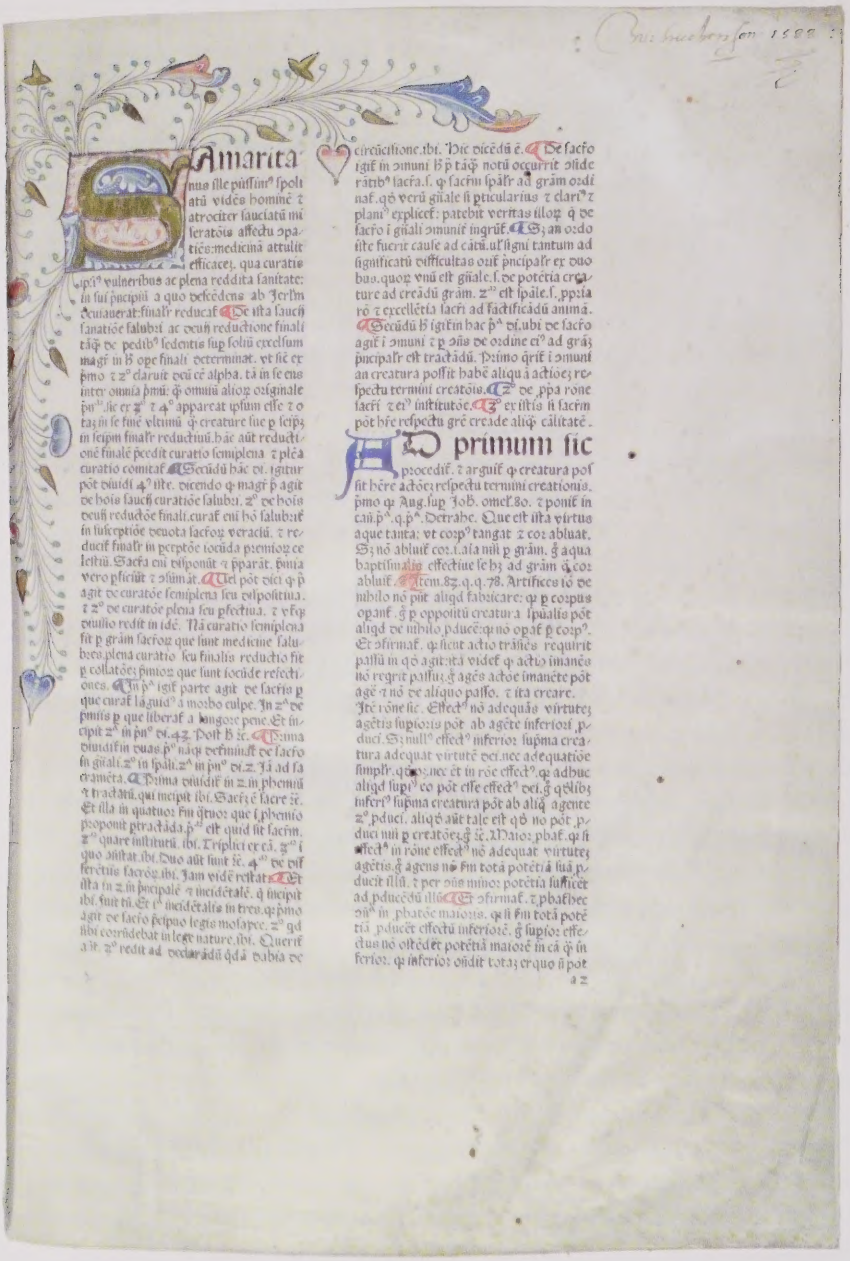
The *Speculum* was printed by Peter Schöffer (ca. 1425-1502), who had begun his career in Paris as a calligrapher, but several years later could be found in Mainz, where he worked for Johann Gutenberg. When the lawyer, Johannes Fust, acquired Gutenberg's printing equipment in 1455/6, he employed Schöffer, who in addition to printing, may well have designed and cast type. Schöffer later married Fust's daughter. After Fust's death in 1466, Schöffer continued the business, printing about 130 books and seventy-five broadsides on such topics as civil law, canon law, and religion, mostly in Latin. Schöffer is considered to be the first international bookseller-printer, establishing commercial relations beyond Germany.

The text of the *Speculum* is printed not in the heavy black textura of the forty-two line Bible, or the Mainz Psalter, but in a smaller, less formal type, with rounder and more open letters, first used by Schöffer in 1459.

This copy, now rebound, came to the University Library as part of the large and important collection of Canon Henry Scadding (1813-1900), the incumbent of Holy Trinity Church in Toronto. Scadding, a true bibliophile, had a particular fondness for early printed books; many of the incunables in the Fisher Library are from his library. He was also an historian, and his *Toronto of Old* is still a valuable source of early Toronto history. SA

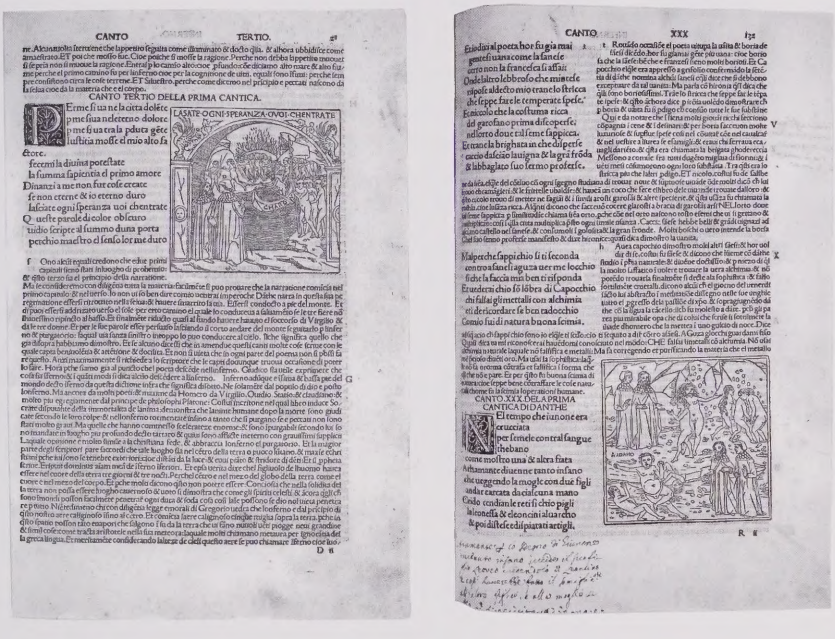
43 Johannes Duns Scotus. *Quæstiones in quattuor libros Sententiarum Petri Lombardi.* Venetijs: Johannes de Colonia & Johannes Manthen [ca.1476].

Scholasticism was the predominant philosophical and theological teaching of the Middle Ages, its principles being based upon the reconciliation of Aristotelian logic with Christian belief. It reached its highest level in the writings of Dominicans Albertus Magnus (1193-1280) and his pupil Thomas Aquinas (1227-1274), particularly in the latter's *Summa theologica*. Their system, however, was not without its critics. One of its ablest opponents was the Franciscan, Johannes Duns Scotus (1264?-1308), who taught philosophy at Oxford and later at Paris. He took issue with the Thomist system over its doctrines regarding faith and reason, realism and nominalism, intel-



lect and will, and matter and form (the problem of individuality). His chief writings consisted of questions and commentaries on the writings of Aristotle, and on the *Sententiæ* of Peter Lombard, the authoritative collection of the opinions of the Church Fathers. One of Duns Scotus' most learned followers was the English scholar, Thomas Penketh (d. 1487), an Augustinian friar who taught theology at Oxford before being called to Padua in 1474 to teach there. While in Italy he undertook an amended edition of the writings of his master, including the commentaries on the four books of Peter Lombard's *Sententiæ*. This volume, containing the commentary on Book 4, is undated, but from typographic evidence, incunabulists have concluded that it was printed before the rest of the edition which is dated 1477-78. Penketh returned to England in 1477 to resume work at Oxford. In the early 1480s he supported Richard, Duke of Gloucester, afterwards Richard III, and preached in his favour against the children of Edward IV. He later fell into disfavour.

The volume on display is the only known copy to be printed on vellum, which is not typically used for a work such as this. The illuminated initial "S" and the leafy ornamental designs extending along the inner and upper margins are contemporary, and are definitely English in style. The initials throughout are supplied in blue, and paragraph marks alternate in red and blue. The volume has all the traits of a presentation copy, and it is possible that Penketh brought it back to England with him for a patron. Unfortunately, it was rebound in the 1920s by Riviere, and the earliest provenance note that remains is a 1588 inscription of John Hucheson, who may have studied at both Cambridge and Oxford. More recently it belonged to Estelle Doheny whose collection was bequeathed to the archdiocese of Los Angeles, but later sold at its behest in 1987-89. It joins the considerable resources of the Fisher Library relating to the history of philosophy, ancient, medieval, and modern. MK


CANTO TERTIO.
CANTO TERTIO DELLA PRIMA CANTICA.
LASATE OGNI SPERANZA VOI CHENTRATE
CANTO XXX
CANTO XXX. DELA PRIMA CANTICA DI DANTHE

44 Dante Alighieri. *La commedia*. Vinegia: Petrus de Plassis, Cremonensis, dictus Veronensis, 18 November 1491.

Long before the epithet "Divina" was added to the title in 1555, Dante's *Commedia* had been recognized as one of the great works of Italian literature. Using the allegory of a pilgrimage through the Christian after-life, Dante attempts to explain and illuminate the Christian cosmos. He is led on his journey through the circles of Hell and up the Purgatorial mountain by Virgil, who symbolizes philosophy or natural religion. Along the way Dante passes and recognizes the great and the lowly, known to him from his vast reading and own acquaintance, who are expiating their sins. At the summit he comes to the Earthly Paradise, where Virgil departs, and Beatrice, who symbolizes theology or revealed religion, becomes his guide through the various spheres of heaven. The poem ends with a vision of the Deity.

Dante composed his masterpiece at the beginning of the fourteenth century while in exile from his native Florence. Written in vernacular language rather than Latin, the *Commedia* circulated widely in manuscript, and went through several fifteenth-century printed editions, the first appearing in 1472. In this edition the text, which is in the larger roman typeface, is flanked with the commentary of the Florentine

scholar Christoforo Landino (1424-1504). The vivid language of the poem lent itself to illustration, and there are three fifteenth-century illustrated editions (one only partially) that preceded this one. It is adorned with numerous woodcut vignettes, which often contain more than one event in Dante's tale, and with ornamental woodcut initials. The printer Petrus de Plassis worked in Venice, both on his own and in different partnerships from about 1479 to 1494, and produced at least thirteen books. This copy of Dante's *Commedia* belonged to Professor Milton A. Buchanan, whose bequest of his library of Italian and Spanish literature added greatly to the University Library's collections in these areas. MK

45 Cologne Chronicle. *Die Cronica van der hilliger Stat von Coelle*. In Coellen: Ind hait gedruckt mit groissen ernst ind ulijss Johan Koelhoff; vollendet op Sent Bartholomeau avent [23. Aug. 1499]

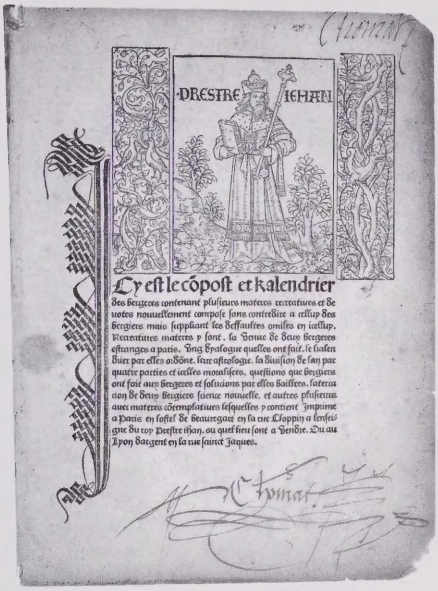
Much scarcer than its famous counterpart from Nuremberg, the *Cologne Chronicle* is best known for its series of ninety-two woodcuts (some of them repeated). A full-page illustration displays a view of the city from across the Rhine, emphasizing its importance as a commercial centre during the late Middle Ages. The city was founded in 50 A.D. by Agrippina, wife of the Emperor Claudius, and the Chronicle recounts its ancient and modern glories throughout the centuries. As the author, uncertainly identified as a Dominican named Hamelmann, wrote in German rather than Latin, his book was clearly intended to impress the citizens of other prominent cities of the region. Not all the good burghers of Cologne, however, were impressed with certain passages. Unable to identify the author, they directed their wrath against the printer, Johann Koelhoff the Younger. He responded by making changes to the text, thereby producing a whole series of variants that make the book bibliographically complex. He was also forced to sell his house to cover the cost of printing.

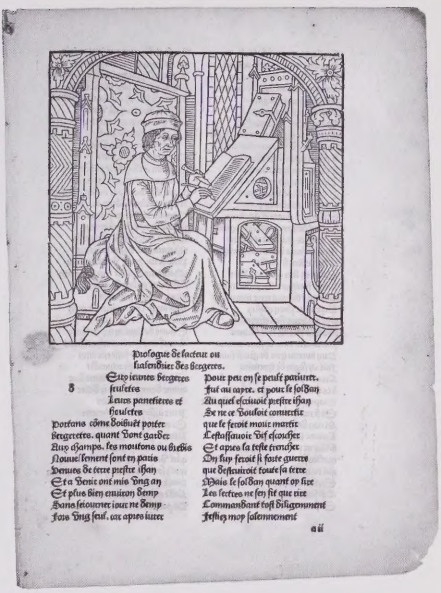
The best known textual passage in the book concerns the invention of printing in Europe. The chronicler interviewed Ulrich Zel, the first printer of Cologne, who told him that he had learned to print books in Mainz in the 1460s, and that the first book, a Bible, had been set in type in that city by Johann Gutenberg in 1450. Unfortunately, he somewhat confused the issue by mentioning the Donatus editions of the Netherlands, and thus provided fuel for the fiery arguments of the later adherents of the Coster legend, which claimed Haarlem as the birthplace of printing, and Lourens Janszoon Coster (ca. 1370-1439) as the first printer.

This copy of the *Cologne Chronicle* has an interesting provenance. It belonged to the Reverend Walter Sneyd (1809-1888) an English traveller and collector, and author of the immortal *Portraits of the Spruggins Family* (1829). His considerable collection of books and manuscripts was sold at auction in 1903, but his personal papers have remained in his house, Keele Hall, now part of the University of Keele. It was later part of the collection of Dr Charles L. Nichols of Worcester, Mass., and was given to the Fisher Library by Professor Ralph G. Stanton. RL

46 *Compost et kalendrier des bergères*. Paris: Per Guy Marchant, 1499.

The *Compost et kalendrier des bergeres* is one of the earliest printed almanacs. First published in 1491, with further editions in 1493, 1497 and 1499, it was a bestseller for two centuries, not only in France, but also in England. The first translation into





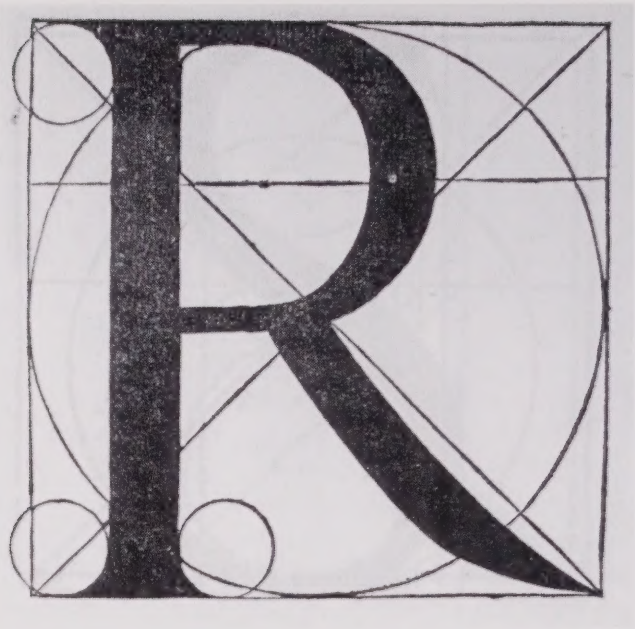
English appeared as early as 1503, and was soon followed by two other English translations: the first printed by Richard Pynson in 1506; the other by Wynkyn de Worde in 1508. The almanac is a compendium, mostly in verse, of popular astrology, weather lore, and moral and religious instruction. It begins with the "compost" - the computation of moveable feasts and other ecclesiastical festivals, and astronomical observations, such as the phases of the moon. Each month contains agricultural information and household hints in regard to health, and is accompanied by a woodcut depicting an activity pertinent to that month.

The early editions of the *Compost* were printed by Guy Marchant (fl. 1483-1508), a priest turned printer, who was also responsible for the printing of the well-known *Danse macabre*, which, like the *Compost*, was illustrated with woodcuts described as the finest to be produced in France during the fifteenth century. PO

47 Luca Pacioli. *Divina proportione. Opera a tutti glingegni perspicaci e curiosi necessaria ove ciascum studioso di philosophia, prospectiva pictura sculptura, architectura, musica, e altre mathematice.* Venetiis: Impressum per Paganinum de Paganinis de Brixia, 1509.

Luca Pacioli (ca. 1445-1517), a Franciscan monk and teacher of mathematics, is chiefly remembered for laying down the principles of double entry bookkeeping, and for his friendship with Leonardo da Vinci, whom he met in 1497 while in the employ of the Duke of Milan. In 1500 Pacioli was contracted to teach Euclidean geometry at the University of Pisa, and in 1508 was granted a privilege by the Doge of Venice to be sole publisher of Euclid in the Venetian Republic for a period of fifteen years. Begun in Milan in 1497, Pacioli's *Divina proportione* was finally published in 1509, the same year as his Latin translation of Euclid's *Elements*, (also among the Library's holdings of Euclid). Both the Euclid and the *Divina proportione* were printed by Paganino Paganini.

In his Latin dedication to the *Divina proportione*, addressed to Piero Soderini, Gonfalonier of Florence, the author asserts that his work is concerned with the

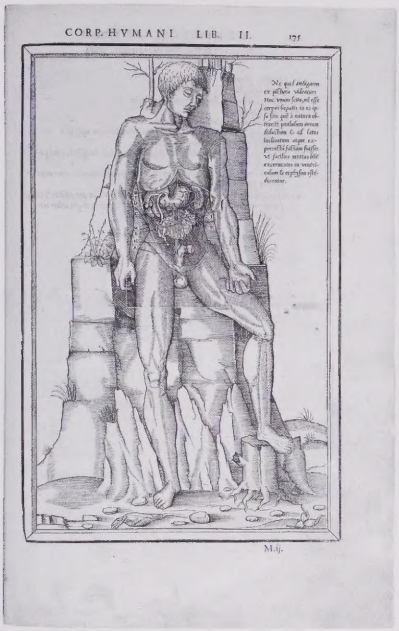


application of mathematics to the fine arts and architecture. It was not written with calligraphers in mind, but for the benefit of stone-cutters, sculptors, and architects. The book opens with a treatise on "divine proportion" - i.e. the ratio obtained by dividing a line in extreme and mean ratios. It is followed by an essay on architecture, based on the work of Vitruvius, and concludes with a translation of a work on solid bodies by Piero della Francesca, that includes fifty-nine figures drawn by Leonardo. The most interesting part of the book is the section, appended to the second treatise, on the proportions of antique roman architectural lettering. The twenty-three splendid woodcut illustrations show in graphic form how the ancient builders produced monumental letters with the aid of a rule and compass. Pacioli uses a ratio of one to nine between the thick stems of letters and their height. PO

48 Charles Estienne. *De dissectione partium corporis humani libri tres. Una cum figuris, & incisionum declarationibus, a Stephano Riverio chirurgo co[m]positis.* Parisiis: Apud Simonem Colinæum, 1545.

One of the most beautifully printed books of the sixteenth century, *De dissectione* represents pre-Vesalian anatomy despite being issued two years after the publication of Vesalius' epochal *De humani corporis fabrica*. Estienne's treatise was actually written and partially set in type in 1539, but a dispute with his artist, Etienne de La Rivière resulted in a lengthy lawsuit that held up publication. The book was printed by Estienne's stepfather, Simon de Colines (d. 1546), another of the great Parisian scholar-printers.

Charles Estienne (1504-ca. 1562) or Carolus Stephanus as he was known under his Latin name, was one of the second generation of the most celebrated Parisian families of scholar-printers, whose dynasty lasted from the beginning of the sixteenth through the middle of the seventeenth centuries. Trained as a physician, he lectured in anatomy at the Faculty of Medicine in Paris, but was obliged to enter the family profession when his brother Robert was forced to flee to Geneva because of his Protestant views. Charles was not inclined to the conduct of business, however, and in 1561 was put into debtors' prison, where he probably died in the following year.



The glory of the book for the present day resides largely in its woodcut illustrations, the majority of which were executed by La Rivière, with a few by Mercure Joliat; they were cut by Geoffroy Tory. The plates are unusual in that the anatomical positions are cut on small separate blocks, which are inserted into the middle of the larger image of the figure. It is thought that the male figures were originally drawn as anatomical specimens for artists, while the female depictions came from an erotic series of prints called "The Loves of the Gods", engraved by Gian-Jacopo Caraglio (ca. 1500-1565) after drawings by Perino del Vaga and Rosso Fiorentino. Certainly the female figures are clearly meant to represent something other than the function of their bowels.

This fine copy formerly belonged to Dr Alfred M. Hellman, a New York specialist in obstetrics and gynecology, who formed a great collection in those and other medical fields. One of the many strengths of the Hannah Collection in the History of Medicine at the Fisher Library is also in these two areas of medicine. RL

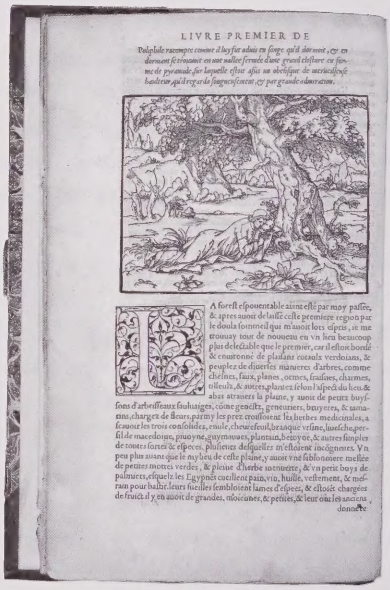
49 Bartholomæus Platina. *De vitis ac gestis summorum pontificum.* [Coloniæ]: Fucharius Ceruicornus Agrippinas excudebat; impensis M. Gotfridi Hittorpij ciuis Colonien, 1540.
Bound with: Georgius Agricola. *De ortu & causis subterraneorum lib. V.* Baslileæ: Per Hieronymum Frobenium et Nic. Episcopium, 1546.

These two very dissimilar works bound together are from the famous Pillone Library, assembled by Antonio Pillone (d. 1533) and his son Odorico (d. 1594), a distinguished jurist, who lived near Belluno on the mainland of the Venetian Republic. A distinctive part of the library was the collection of 172 fifteenth- and sixteenth-century books with painted fore-edges, most of them bound in Italy, except for a group of fifty-nine volumes bound in either calf or pigskin in the German towns of Augsburg and Görlitz, such as the one displayed here. The fore-edge painted by Cesare Vecellio, a cousin of Titian and friend of the Pillone family, was probably done during the 1580s. The themes of Vecellio's paintings were usually taken directly from the book, as is the case here, where four Popes are depicted. The collection remained intact at Casteldardo until 1874, when it was sold along with other books, pictures, medals, armour, and

other objects to a Venetian antique dealer, Paolo Maresio Bazolle. The books were widely dispersed, but 170 of thosewith painted fore-edges were sold to Sir Thomas Brooke (1830-1908), a great English bibliophile. His large library was sold in a series of sales between 1909 and 1923, but the Pillone books remained together until 1957, when Humphrey Brooke sold them to Pierre Berès, a Paris antiquarian bookseller. Berès issued a catalogue of 168 volumes which are now scattered throughout the world.

Of the two books in this volume by far the more important textually is the work by Agricola, as it contains five of his most important works on mineralogy, and precedes by ten years his best known work, *De re metallica*. Georg Bauer, better known as Georgius Agricola (1494-1555), the father of mineralogy, embraced every aspect of the mining industry: prospecting, the technology of mining, administration, and manufacture. *De re metallica*, with its 273 woodcut illustrations, is also one of the great illustrated books of the Renaissance.

Bartolomeo Platina (1421-1481) was the Vatican librarian under Pope Sixtus IV, during whose pontificate (1471-1484) the Vatican Library was created. Around 1474 he presented the manuscript of his *De vitis ac gestis summorum pontificum* to his patron (it is now Vat. Lat. 2044), and five years later the text was printed in Venice, with many editions to follow. This one printed in Cologne is a handsome rendition. RL


LIVRE PREMIER DE

Poliphile raconte comme il fut en songe qui dormoit, & en dormant se trouuoit en une vallee fermee d'une grand closture & fermee pyramide sur laquelle estoit assis un obelisque de merueilleuse hauteur qui tres grandement l'admiroit.

A foreſt eſpouentable aſſez eſté par moy paſſee, & apres auoir de laiſſé ceſte premiere region par le doulx formoniſement qui m'auoit fort eſiouy, ie me trouuay tout de nouueau en vn lieu beaucoup plus delectable que le premier, car il eſtoit borde & enuironné de plaisans coteaulx verdoians, & peuplez de diuerſes manieres d'arbres, comme chesnes, faux, planes, ormes, fraſnes, charmes, vlleux, & autres, plantez ſelon l'aſpect du lieu. & abas arrouſez la plaine, y auoit de petits buyſſons d'arbriſſeaux ſouhaitez, cõme genestz, geneuriers, bruyeres, & tamarins, chargez de fleurs, parmy leſ prees croiſſoient les herbes medicinales, a ſcauoir les trois conſolides, roſule, chevrefeuil, bruſque vrſine, iuſcheaguest-ſil de macedoine, pruoyne, guymouues, plantain, herbe yue, & autres ſimples de toutes ſortes & eſpeces, pluſieurs deſquelles en eſtoient incõgneues. Vn peu plus auant que le ny lieu de ceſte plaine, y auoit vne fabloniere meſlee de petites mottes verdes, & plaine d'herbe nouuelle, & vn petit boys de palmiers, eſquelz les Egyptes cueillent pain, vin, huile, veſtement, & meſrain pour bailir. leurs fueilles ſembloient lames d'eſpees, & eſtoiẽt chargees de fruict: il y en auoit de grandes, mõoeunes, & petites, & leur oiſeau les ancies, dencelle

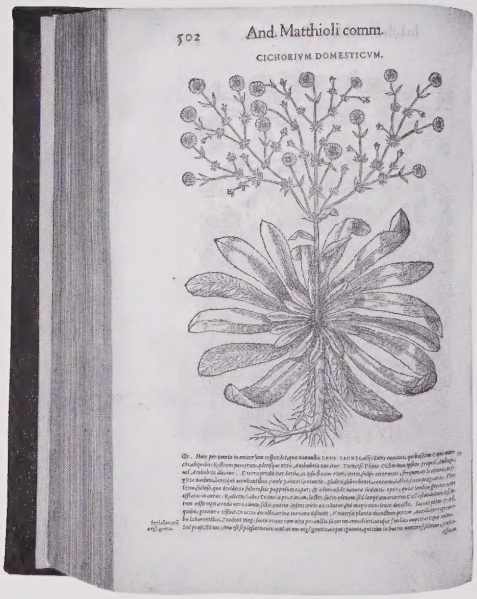
50 Francesco Colonna. *Hypnerotomachie, ou Discours du songe de Poliphile.* Paris: Pour Iacques Kerver, 1546.

This allegorical love story recounting the adventures of Poliphilus, the lover of Polia, was originally printed in Italian at Venice by Aldus Manutius for Leonardus Crassus in 1499. In the dream narrative Poliphilus views the wonders of ancient architecture, pagan rituals, and triumphal processions, all of which are described in elaborate detail. The text is attributed to Francesco Colonna, a Dominican monk who died in 1527. The subject matter lent itself to the illustrator's art, and the first edition with its decorative

initials and full-page woodcut illustrations, is one of the most celebrated books of the Italian Renaissance. The same woodcuts were used again for a second Italian edition published in 1545.

For this first French edition, the images from the Italian edition were used as a model, but they were considerably reworked according to French tastes and techniques. It contains 181 woodcuts including thirteen full-page illustrations and a group of cuts of tombstones. In keeping with French traditions, the Italian designs have been modified to include more lavish landscape and architectural detail, a greater use of shaded line, and more stylized, elongated figures. Fourteen subjects, all concerned with buildings and formal gardens, were added to the French edition. The blocks were used for at least two other editions published by Kerver in 1554 and 1561. An English translation using blocks based on the original Italian designs was published at London in 1592.

This copy was presented to the University of Toronto Library in 1932 in memory of Augustine Fitzgerald and his father, William Fitzgerald, Head Boy at Upper Canada College in 1835-6. MK



51 *Cichorium hortense*. Woodblock. Sixteenth century.

52 Pietro Andrea Mattioli. *Commentarii in sex libros Pedacii Dioscoridis Anazarbei De medica materia*. Venetiis: Ex officina Valgrisiana, 1565.

The renown of Pietro Andrea Mattioli (1501-1577) is based almost exclusively on his highly popular commentary on the *De materia medica* of Dioscorides, the Greek physician and botanist of the first century A.D. Dioscorides' great compendium of medical plants was the mainstay of pharmacology for fourteen centuries, and its influence continued well after the invention of printing. It was particularly popular during Mattioli's lifetime, with over eighty editions appearing during the course of the sixteenth century.

Mattioli's name first became associated with that of Dioscorides through his Italian translation of the *De materia medica*, published in Venice in 1544, and reprinted three times. In 1554 Mattioli published an authoritative Latin version of Dioscorides with extensive commentary and woodcut illustrations. A second much revised and enlarged Latin edition, which included 133 new illustrations, was issued at Venice in 1558 by Vincenzo Valgrisi (fl. 1540-1572), the distinguished printer of illustrated books. Further Latin editions and translations into French, Czech, and German followed. The Czech version of 1562 contained illustrations produced from new woodblocks, designed by Giorgio Liberale and Wolfgang Meyerpeck, that were considerably enlarged for use in folios, and were more technically accomplished than those of previous editions. The same illustrations were used in the 1563 German translation, and in the 1565 Latin version printed by Valgrisi at Venice. Another six editions were printed at Venice in either Italian or Latin, with illustrations produced from the same blocks, the last edition being that of 1604.

The fate of the blocks during the seventeenth century is unknown, but 154 illustrations of trees and plants printed from them surfaced in 1755 in a botanical work by Henri Louis Duhamel du Monceau (1700-1782) entitled, *Traité des arbres et arbustes qui cultivent en France en pleine terre*, published at Paris. Subsequently the blocks used in

the French work were lost. The remainder, however, remained in the possession of Duhamel du Monceau's heirs until the mid-1950s when they were sold and dispersed. In the 1980s, 110 of the original blocks were acquired by the London bookselling firm of Bernard Quaritch Ltd. and were offered for sale. Item 502, *cichorium hortense,* was acquired by the Fisher Library in 1990.

The block, made from pearwood, measures 220 x 156 mm. and is 21 mm. at it thickest part. It is displayed here together with the 1565 Valgrisi edition in which it was used. Survivals of sixteenth-century woodblocks are rare. Besides the Mattioli woodblocks, the most notable similar survival from this period were the original illustrations from Vesalius' *De humani corporis fabrica* (Basel, 1543). Discovered at the beginning of last century, they were irretrievably lost in the bombing of Munich during World War Two. The Mattioli woodblocks, therefore, remain one of the few series of large folio illustrations known to have survived to this day.

The Mattioli volume is part of the Toronto Academy of Medicine Collection, which came to the Fisher Library in 1991. The rich resources of this collection complement the Jason A. Hannah Collection, making the Fisher Library one of the leading Canadian repositories for source material in the history of medicine. PO

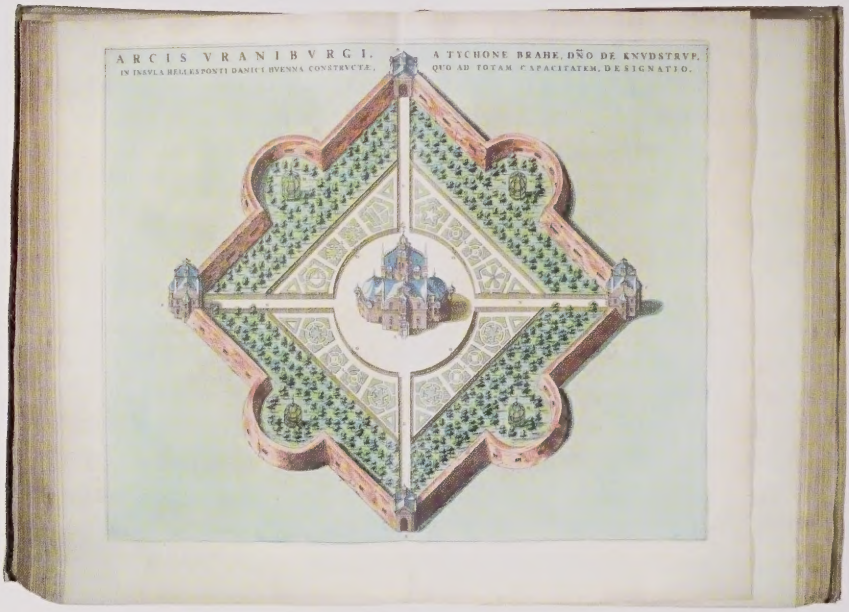
53 *Biblia Sacra, Hebraice, Chaldaice, Græce & Latine.* Antverpiæ: Christoph. Plantinus excud. [1569-1572] 8 vols.

For religious reasons Christoph Plantin (ca. 1520-1589) migrated in 1548 from his native France to Antwerp, where he worked firstly as a bookbinder before establishing his own printing house in 1555. One of the best printers of the sixteenth century, Plantin's great masterpiece was his polyglot Bible, a marvel of type-setting, issued between 1569 and 1572. Initially conceived as a revision of the first polyglot Bible, known as the *Biblia polyglotta Complutensis,* published at Alcalá in Spain between 1514 and 1517, Plantin's Bible added Syriac to the four languages - Hebrew, Aramaic ("Chaldaic"), Greek, and Latin - used in the *Complutensis.*

Plantin was ably assisted in his venture by Benito Arias Montano (1527-1598), dispatched by Felipe II of Spain to supervise the project (Antwerp being under Spanish rule at that time). Called the *"Biblia Regia"* in recognition of the financial support granted by the Spanish king, the eight-volume Bible consists of five volumes of text, with an additional three of commentary on ancient Hebrew history, and grammars and dictionaries of Hebrew, Aramaic, Greek, and Syriac. The volumes are illustrated with many fine plates, engraved by Pieter van der Heyden, Johan Wierix, Philipp Galle, and Pieter Huys. Printing took four years to complete, during which time Plantin issued some two hundred other works. Twelve hundred paper copies of the Bible were printed: 960 copies constituted the ordinary edition, while a further 250 copies were printed on various types of special paper. An additional thirteen copies, for presentation by Felipe II, were printed on vellum, for which an estimated 35,000 skins were required. The Hebrew types for the Bible were acquired from the punchcutter Guillaume Le Bé of Paris, while the smaller Hebrew type, used for the Aramaic text, were cut by Laureys van Everbroeck and François Guyot senior. For the Greek type, Robert Granjon, who enjoyed a long association with Plantin, was commissioned to cut a new fount based on the larger sizes of Garamont's *grecs du roi.* Granjon also cut the Syriac types, the punches and matrices for which are still preserved in the Plantin-Moretus Museum in Antwerp. Some of the preliminaries

were set in Granjon's *civilité* types - a cursive typeface based on the hand used in the French royal chancery in Granjon's day. Although the Antwerp polyglot Bible established Plantin's reputation as a printer, and brought him fame, it placed him in financial difficulties from which he never fully recovered.

The tradition of printing multilingual Bibles was continued by Antoine Vitré, whose edition was published at Paris in 1645, edited by Michel Le Jay, who added Arabic and Samaritan to the six languages of Plantin's text. The great London polyglot Bible, printed by Thomas Roycroft, and edited by Brian Walton, was issued between 1654 and 1657 (there is a copy in Fisher). The Plantin polyglot Bible was donated to the Library in response to the appeal lauched in the wake of the disastrous fire of 1890 that destroyed the original collections of the University Library. PO



54 Joan Blaeu. *Nuevo Atlas, o, Teatro del mvndo*. En Amsterdam: A costa y en casa de Juan Blaeu, 1659.

The first large atlas produced by Joan Blaeu (1596-1673), commonly referred to as the *Theatrum orbis terrarum* or *Novus atlas*, was published in six volumes in French, Latin, Dutch and German editions between 1638 and 1658. Blaeu did not produce a Spanish edition of this atlas, but about 1659 he began to issue a new enlarged atlas, known as the *Atlas maior* or *Grand atlas*, various volumes of which were issued with Spanish text between 1659 and 1672. In 1672, while the final volume of the Spanish atlas was in the press, fire destroyed the Blaeu printing house and almost the whole of the Spanish edition was lost. Consequently the Spanish *Atlas mayor* was never completed, and is the rarest of all the Blaeu atlases, with only about twenty copies extant.

The Fisher copy of the *Atlas major* consists of only the first volume, which is dated 1659. The Spanish title and imprint have been cut out and mounted on the engraved title page of the *Novus atlas*. Although the Spanish title indicates that this is the *'Nuevo atlas'*, the contents indicate that it is in fact volume 1 of the *Atlas major*. As the Spanish edition of the *Atlas major* was the first to be issued by Blaeu (followed by the

Latin, French, Dutch and German editions), it is possible that the title page for the first atlas was used while an engraved title for the new work was in preparation. A volume with a 1654 imprint, containing maps of Scotland and Ireland with Spanish text, also has the *Nuevo atlas* title. The Spanish edition also differs from other editions in that the separate volumes do not have the same title, and the volumes are not numbered.

Blaeu's *Major atlas* is one of the outstanding expressions of the Golden Age of Dutch cartography in the seventeenth century, and has even been described as "the greatest and finest atlas ever produced". This volume consists of seventy maps of north-

ern Europe and the Arctic, as well as plans and drawings, each exquisitely hand-coloured. It is in an "ordinary" Blaeu binding of yellow vellum with gold decoration, including the emblem of the Blaeus. Deluxe custom bindings in goatskin or velvet were also frequently commissioned for these atlases.

This volume was presented to the Fisher Library in 1986 by David M. Lank of Montreal in honour of his daughter's graduation from Victoria University, and his long friendship with Sidney Fisher. AD

The Lion in Love. 219

FAB. CIX. Leo Amatorius.

LEO Sylvani cujusdam filiam perditè amavit, & patrem virginis solicitabat, ut illi virgo in Matrimonium daretur. Respondebat Rusticus filiam ejus esse tenellam & delicatulam virginem, & nunquam bamatos ejus ungues dentesque: Passuram passus igitur Leo dentes & ungues evelli, ut virgine frueretur. Quod quam vidisset pater Fustibus illi involabat, & longius imbellem abigebat.

MORALE indicat

VElanian inutilis amoris, propter quem pretiosissima perdimus & Captivitatem patimur.

FABLE

55 Æsop. *Æsop's Fables with His Life: in English, French and Latin Newly Translated. Illustrated with One Hundred and Twelve Sculptures. To this Edition are likewise Added, Thirty One New Figures Representing his Life by Francis Barlow.* London: Printed by H. Hills jun. for Francis Barlow, and are to be sold by Chr. Wilkinson, Tho. Fox, and Henry Faithorne, 1687.

Collections of Æsop's fables were among the earliest printed books to be illustrated, the first being from the press of Johann Zainer of Ulm in 1476. Barlow, in the dedication to his edition, explains its attraction: "This Book ascrib'd to Æsop, in a Plain and Simple Form, contains the Substance of Moral Philosophy, and perhaps as much Truth in order to the Conduct of Life, as History it self commonly affords us".

Francis Barlow (1626?-1702) was the first native English book illustrator and the first professional English etcher. Well known for his drawings, paintings, and book illustrations, particularly of birds and animals (John Evelyn called him "the famous Paynter of fowle Beastes & Birds"), he had intended to publish his edition of Æsop in 1665, but was preempted by the publication of *The Fables of Æsop Paraphras'd in Verse* by John Ogilby, with plates by Wenceslaus Hollar. Barlow had been working on his own text, together with a life of the fabulist, but was unable to complete it by the projected date of publication, which still appears on the engraved title-page. Eventually printed in 1666 by William Godbid, this polyglot edition had an English translation prepared by Thomas Philipott, with French and Latin texts by Robert

Codrington. The plates were not inserted seperately into the text, but printed on the same pages as the letterpress, necessitating two different production runs through two separate presses.

It is believed that much of the stock of the edition was burned in the Great Fire of London in 1666. In this second edition of 1687, Barlow explains in his note to the reader: "I Conceive it necessary to say concerning the Present Edition of this Work; That it exceeds the Former by a careful Correction of the Latin Copy, and by a more Exact Translation from the Latest and Best French Edition. The Life of Æsop likewise is illustrated with Thirty one new Copper Plates". A new English text was prepared by Aphra Behn, engraved onto the original plates which were smoothed and re-engraved. Traces of the original text can still be seen directly underneath some of the illustrations.

A further edition appeared in 1703, but after this work Barlow illustrated no more books. However, his influence on later Æsop illustrators of the eighteenth and nineteenth centuries rests on what has been called perhaps the greatest English illustrated book of the seventeenth century. His biographer, Edward Hodnett, has summed up his life: "He is the honest craftsman more often than he is the worker of the magic at the heart of all great art. Yet since an illustrator cannot be judged simply as an artist, to the volume and quality of his work Francis Barlow adds ability to interpret his texts with revelatory insight that makes him the father of English book illustration". This copy, rebound in the early twentieth century, was purchased in Toronto with money from the David and Hilary Nicolls Fund. SA

56 Julius Cæsar. *C. Julii Cæsaris quæ extant.* Londini: Sumptibus & typis Jacobi Tonson, 1712.

Tonson's edition of *Cæsar*, one of the most sumptuously printed and illustrated books of the eighteenth century, was nine years in the making. Tonson spared no expense or effort on his imposing folio. Between 1703 and 1710 he made several trips to Holland to purchase high quality paper, and £300 of Dutch type from Johannes

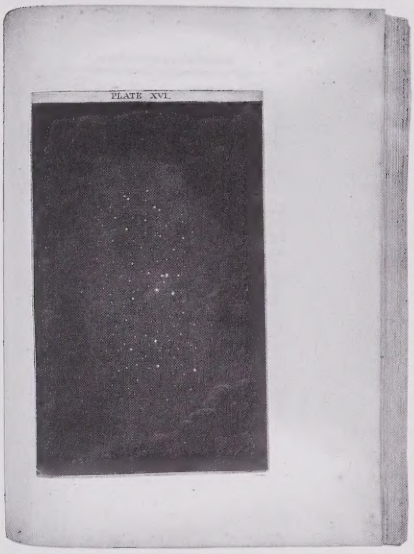
Rolij of Rotterdam, and to recruit illustrators. Some of the initial expenses were defrayed through subscription - a common method of publishing in the eighteenth century. Production was entrusted to the London printer John Watts (d. 1763), whose name does not appear in the volume. Watts's printing house in Lincoln's-Inn-Fields, was one of the most important in the first half of the eighteenth century. Among his employees was William Caslon, to whom Watts lent £100 to branch out on his own, and Benjamin Franklin, who worked for Watts as a compositor. Between 1713 and 1719 Watts printed and co-published with Tonson an attractive series of the classics in duodecimo, edited by Michael Maittaire.

The text of *Cæsar*, extending to 560 pages, was edited and annotated by Samuel Clarke (1675-1729), rector of St. Benet's in London, and one of Queen Anne's chaplains-in-ordinary. The eighty-seven plates, engraved head- and tail-pieces and initials which adorn the text, were executed by the best Dutch engravers of the day, including Cornelis Huyberts, who did the majority of the plates, Bastiaens, Daniel Stoopendael, Jan Van der Leeuw, and Andries Van Buysen. Many plates depict scenes of warriors, with extensive landscapes in the background. Other illustrations include meticulously drawn maps and plans of battlefields. The most impressive illustration is a double-page engraving of the wild bison belonging to Friedrich I, King of Prussia, a drawing of which had been obtained for Tonson by Joseph Addison through the intercession of the German philosopher Gottfried Wilhelm Leibniz. On each of the plates appears the name and coat of arms of an individual subscriber, with the inscription *"hac tabulæ humillime diccata est"*. Subscribers included prominent members of European royalty and nobility. The whole volume is dedicated to John Churchill, first Duke of Marlborough (1650-1722), whose portrait, engraved by George Vertue after Sir Godfrey Kneller's painting, faces the dedication page. The parallel of the military exploits of Marlborough in the service of his country with those of Cæsar to the greater glory of Rome is implicitly suggested by Tonson. PO

57 Thomas Wright. *An Original Theory or New Hypothesis of the Universe, Founded upon the Laws of Nature, and Solving by Mathematical Principles the General Phænomena of the Visible Creation, and particularly the Via Lactea.* London: Printed for the author, and sold by H. Chapelle, 1750.

Thomas Wright of Durham (1711-1786), a teacher of navigation and a land surveyor, expounded a cosmological interpretation that attempted to reconcile religion and science. The "original theory" was that the universe had a "divine centre" where God resided, and around which the sun and other stars orbited. What is remarkable about the book is not so much the theory, as the eight mezzotint plates depicting the heavens.

Mezzotint, an intaglio process of engraving, begins with the surface of a copper plate being roughened with a rocker (sometimes called a cradle) - a tool resembling a broad chisel, but with a curved, toothed edge. The plate is rocked methodically in at least eight directions to produce series of burrs. The burrs are either left, or flattened to appropriate depths with a scraper to produce gradations of tone ranging from deep black to greys. The burrs left untouched and the spaces between them hold the ink, and produce a solidly black, velvety texture. Further flattening and polishing with a burnisher produces highlights which print in white. In contrast to other methods of engraving, in which the artist darkens a white surface with lines,



hatchings, and dots, the mezzotint artist works back from dark to light, creating continuous tonal transitions from dark to light, and delicate half-tones.

The process was invented by Ludwig von Siegen of Utrecht (b. 1609) in 1642. Prince Rupert of the Rhine (1619-1682), nephew of Charles I, learned the technique probably directly from von Siegen, and introduced it into England. Rupert demonstrated mezzotint to the diarist, John Evelyn, who described it in his book *Sculptura* (London, 1662). Evelyn's book, moreover, contained a frontispiece, "Head of the executioner", engraved by Prince Rupert himself, and which is said to be the first mezzotint published in England. Mezzotint became closely associated with England, and was called *la manière anglaise*, or *la manière noire*. It enjoyed its greatest vogue between 1670 and 1750.

The use of mezzotint as book illustration is comparatively rare. As copper is extremely sensitive to the friction involved in wiping out the ink, plates lose their bloom after about fifty impressions have been taken. A maximum number of around two hundred impressions was possible; a larger press run required the plate to be touched up. Because of the fine tonal qualities achieved through mezzotint, it was usually employed to reproduce portraits. It is quite unusual to find it used in the service of scientific illustration. Nevertheless the effect produced by the unnamed mezzotinter of Wright's book is stunning. The scraper and burnisher have been used very sparingly to produce small points of light, which provide a stark contrast with the deep black background. This copy, signed by a Dr John Knott on the front flyleaf, was given to the David Dunlap Observatory by Carl Reinhardt in 1962, and was transferred to the Fisher Library in 1977. PO

58 Giovanni Boccaccio. *Il Decamerone.* Londra [i.e. Paris: Prault] 1757 [-61]

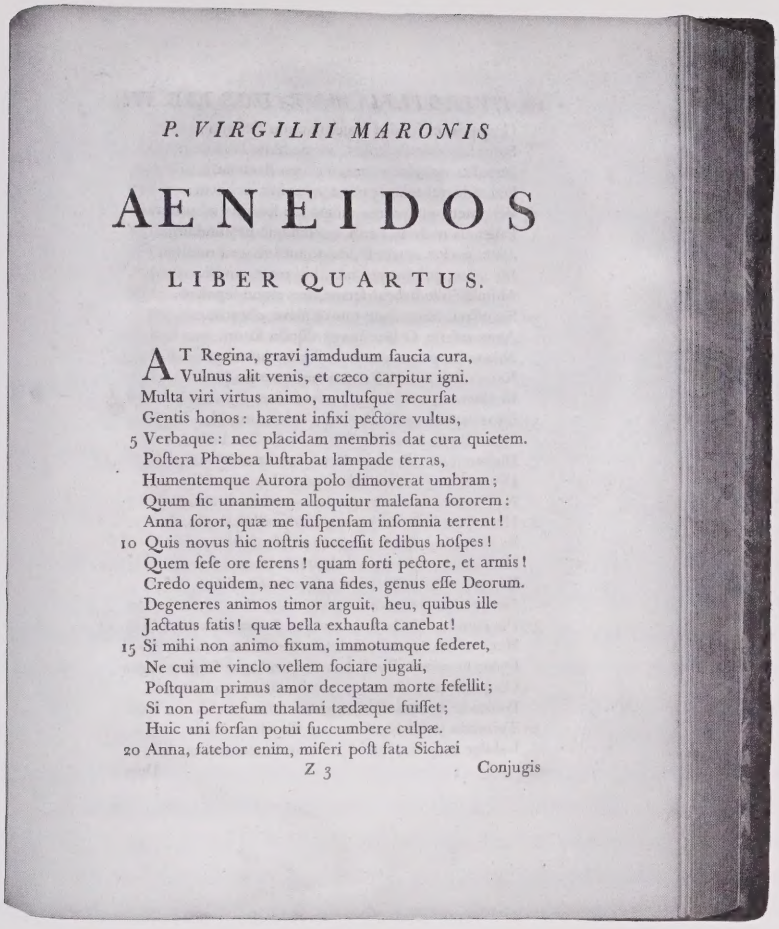
The eighteenth-century French illustrated book, particularly in the decades from 1750 to 1780 when the rococo style was at its zenith, was a luxurious production designed to appeal to a growing audience of sophisticated collectors. The books were printed on fine paper, and were often embellished with special states of the

plates and additional drawings. They were issued in boards with the expectation that the owner would have the books bound in a sumptuous manner. The 1757 edition of Boccaccio, issued in five volumes, is one of the masterpieces of this period, and the finest achievement as an illustrator of Hubert François Bourguignon, called Gravelot (1699-1773). Gravelot designed eighty-nine of the 111 plates and all ninety-seven of the tailpieces. Of the remaining twenty-two plates, six each were done by François Boucher and Charles Nicolas Cochin, and ten by Charles Eisen.

Gravelot's method of working began with a close study of the text he was to illustrate, in order to identify the key situations. He used a set of small manikins to compose the scenes to his satisfaction, then proceeded from a series of preliminary sketches to a finished drawing. Boccaccio's tales of lively action and amorous intrigue were well suited to Gravelot's style. Although he transposed the setting and costumes from fourteenth-century Italy to that of eighteenth-century France, Gravelot captured the nuances of the stories. The scenes depicted in each of the tailpieces served to complement the story begun in the plates. Some of the tailpieces bear dates as late as 1761, an indication of the length of time involved in the production of the edition.

Gravelot spent the years from 1732 to 1746 in London and illustrated a number of English works, including the fifth edition of John Gay's *Fables* (1737-38), the sixth edition of Samuel Richardson's *Pamela* (1742), and two editions of Shakespeare. He also illustrated the French translation of Henry Fielding's *Tom Jones* published in 1750 with a London imprint. But the Boccaccio was certainly printed at Paris, and not at London as the title states. Gravelot's designs for this work were so successful, they were used in subsequent editions with the text translated into French. He also produced a *suite libre*, his *Estampes galantes des contes de Boccacce*, for a discriminating collector, charging sixty francs per drawing.

This copy, acquired in 1948, is one of many editions of Boccaccio's works in the Italian literature collections of the University Library. MK



P. VIRGILII MARONIS

AENEIDOS

LIBER QUARTUS.

AT Regina, gravi jamdudum ſaucia cura,
Vulnus alit venis, et cæco carpitur igni.
Multa viri virtus animo, multuſque recurſat
Gentis honos: hærent infixi pectore vultus,
Verbaque: nec placidam membris dat cura quietem.
Poſtera Phœbea luſtrabat lampade terras,
Humentemque Aurora polo dimoverat umbram;
Quum ſic unanimem alloquitur maleſana ſororem:
Anna ſoror, quæ me ſuſpenſam inſomnia terrent!
Quis novus hic noſtris ſucceſſit ſedibus hoſpes!
Quem ſeſe ore ferens! quam forti pectore, et armis!
Credo equidem, nec vana fides, genus eſſe Deorum.
Degeneres animos timor arguit. heu, quibus ille
Jactatus fatis! quæ bella exhauſta canebat!
Si mihi non animo fixum, immotumque ſederet,
Ne cui me vinclo vellem ſociare jugali,
Poſtquam primus amor deceptam morte fefellit;
Si non pertæſum thalami tædæque fuiſſet;
Huic uni forſan potui ſuccumbere culpæ.
Anna, fatebor enim, miſeri poſt fata Sichæi

59 Virgil. *Publii Virgilii Maronis Bucolica, Georgica, et Æneis*. Birminghamiæ: Typis J. Baskerville, 1757.

A native of Birmingham, John Baskerville (1706-1775) began his working career as a writing-master and engraver of tombstones. His very profitable japanning (varnishing) business, begun in 1740, enabled him to make experiments in improving printing - his true vocation. About 1750 he began to experiment with paper-making, the manufacture of ink, and typefounding. In 1751 he built his own press in order to print "books of consequence and elegant dress and to purchase at such a price as will pay the extraordinary care and expense that must necessarily be bestowed upon them".

In 1754 he produced his first typeface, the punches for which were cut by John Handy. Compared to earlier types, this face was more refined, with increased contrast between thin and thick strokes, vertical stress to the letterforms, and with a large x-height. Baskerville's guiding principle was clarity. According to one historian, the type has "great delicacy and visual eloquence". Because of the nature of his type, improvements in the actual process of printing were demanded. Baskerville had wove paper made to his specifications at James Whatman's paper mill. The surface of wove paper is much smoother, without the chain and wire lines visible in laid paper. Consequently it could take a much sharper impression, which is enhanced by Baskerville's rich opaque ink and method of pressing the printed sheets between heated copper cylinders.

The edition of Virgil printed in 1757 is notable as Baskerville's first production, and also as the first book to use wove paper, although to be precise only twenty-eight such sheets were used in the volume, the remainder being made up of laid paper. According to Macaulay, it "went forth to astonish all the librarians of Europe". Between 1758 and 1763 Baskerville served as Printer of Bibles and Prayer Books for Cambridge University Press.

English printers were not fond of Baskerville's types. His greatest influence was on European printers, notably Fournier and especially Bodoni, who had wanted to work with him in England. Hendrik Jansen in his *Essai sur l'origine de la gravure* wrote: "incontestably, it is Baskerville who, not only to England but even to the whole of Europe, has given to the roman letter the most geometric proportions joined to the greatest elegance".

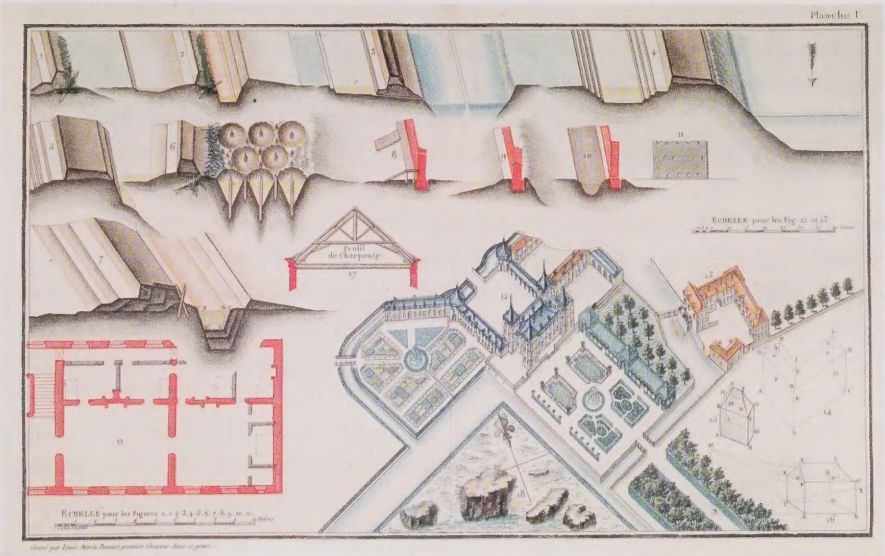
After Baskerville's death in 1775 his widow sold his punches and matrices to Pierre-Augustin Caron de Beaumarchais in France, where his founts were used to print a ninety-two volume edition of Voltaire between 1780 and 1789. The original punches were then lost for many years, but rediscovered in Paris in 1929. In 1953 all surviving originals were presented to Cambridge University Press.

The "Baskerville revival" began in 1909, when the Stephenson Blake Foundry offered limited versions of an Edmund Fry imitation of the Baskerville founts. His real founts were re-introduced by Bruce Rogers in 1917, by Monotype in 1924, by German Linotype in 1928, and by English Linotype in 1931.

The Virgil is one of many books printed by Baskerville among the Fisher's collections. SA

60 Miguel de Cervantes Saavedra. *El ingenioso hidalgo Don Quixote de La Mancha*. Nueva edicion. Corr. por la Real Academia Española. En Madrid: Por Don Joaquin Ibarra, 1780.

This Academy edition of the great Spanish classic was printed by the distinguished printer of Madrid, Joaquín Ibarra (1725-1785). Together with his Latin and Spanish edition of Sallust (1772), *Don Quixote* is regarded as his finest achievement. Ibarra raised the standard of typography in Spain, and throughout Europe his work was greatly admired for its fine types, great accuracy, and excellent presswork. Like Baskerville in England, Ibarra made his own brilliant inks, and hot-pressed his paper for which he invented a special machine. Almost eight hundred titles came from Ibarra's presses between 1763 and 1785, including two other editions of *Don Quixote*, one in octavo in 1771, the other, also in octavo, in 1783. Work on this quarto edition of 1780 began in 1777. The types, designed by Gerónimo Gil for the Biblioteca Real, were specially lent to the Academy for printing the edition. The preliminaries are set in "paragona", a modernized old-style roman and italic, while for the main text a roman fount named "texto" was employed. Many of Spain's finest artists, including Pedro Carmona, José Montaner, José del Castillo, and Fernando Selma, were enlisted to engrave the plates. The high quality paper used for the edition came from the mills of Josep Lloréns in Cataluña. After Ibarra's death in 1785 operation of the printing house was continued by his widow - a common practice in the book trade. PO



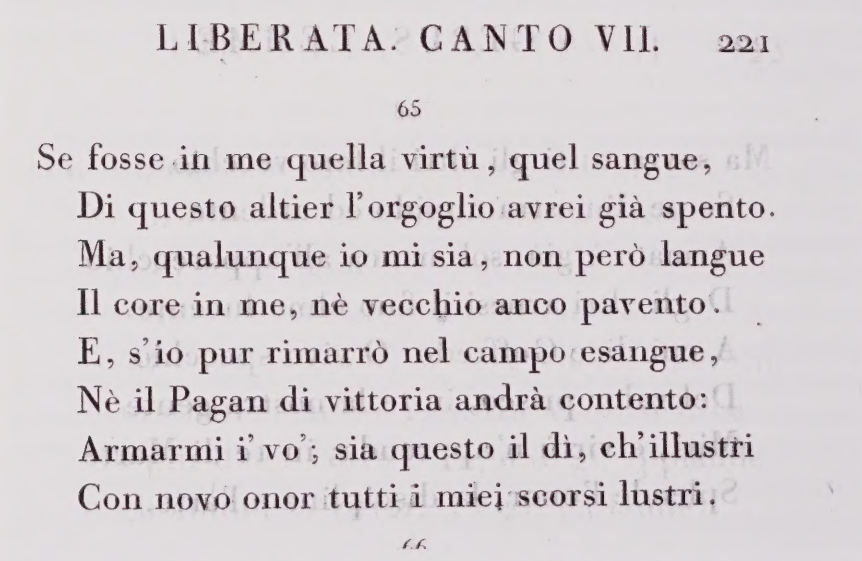
61 C. L. F. Fossé. *Idées d'un militaire pour la disposition des troupes confiées aux jeunes officiers dans la défense et l'attaque des petits postes*. A Paris: Chez Alexandre Jombert, jeune; De l'imprimerie de Franç. Amb. Didot l'ainé, 1783.

Charles Louis François Fossé (1734-1812), who rose to the rank of lieutenant-colonel in the French *Roi-Infanterie*, was placed in charge of the regimental schools, where he instructed young officers in the art of military tactics. He wrote several books on the subject, including the one displayed here. It is of particular interest for its printing and illustrations.

The book was printed by François-Ambroise Didot (1730-1804), descendant of a family active in various branches of the Paris book trade throughout the eighteenth century. Known as Didot *l'aîné* (to distinguish him from his younger brother, Pierre-François), François-Ambroise brought several important innovations to printing. One of his achievements was to revise the point system, a method of typographical measurement introduced by Pierre Simon Fournier (1712-1768) in 1742. Fournier's point measured a seventy-second part of the French inch (0.0136 in.). In Didot's system, based on the metre, a point measured 0.0148 in., and became the standard for French and German founders throughout the nineteenth century (compared with the American and British point system, with a unit measure of 0.138 in.). Other innovations introduced by Didot were improvements to the design of the traditional hand-press that made it possible to print a full sheet of paper at a single pull. Up to then a large sheet could be printed only by first pulling an impression from half the type on the bed of the press, and then moving the bed before a second pull of the press printed the rest of the sheet. Didot was also responsible for introducing wove paper into France, where it became known as *papier vélin*. An improved press and smoother paper enabled Didot to use thinner and sharper types. In 1781 he employed a Flemish punchcutter, Pierre Louis Wafflard, to cut a new style of roman and italic, which shared the same characteristics as the modern faces of Baskerville and Bodoni.

The eleven folding plans contained in the work were drawn by Louis Marin Bonnet (1736-1793) in the *"manière de crayon"*, which he claimed to have invented. The crayon manner (sometimes referred to as the chalk- or pastel-manner) is a method of etching, rarely used in book illustration. The outline of the design is drawn with a metal wheel known as a roulette that is rolled over a copper plate coated with a protective wax ground, producing a random pattern of variously sized points. When etched in nitric acid, the resulting pattern of dots renders a passable imitation of a chalk drawing. The process is akin to stipple, but differs in that the crayon manner uses a purely linear technique, whereas stipple, employing a broader tool called a "mattoir" as well as the burin and etching needle, produces more of a tonal effect. Bonnet's plates, moreover, are fine examples of early colour printing using several plates - a process pioneered by Jacques Christoph Le Blon (1667-1741).

The Fisher copy has a distinguished provenance, coming from the library at Wolford Lodge near Honiton in Devon, the family home of John Simcoe (d. 1759), and his son John Graves Simcoe (1752-1806), the first Lieutenant-Governor of Upper Canada. The Simcoe Collection, consisting of approximately two hundred volumes mainly on military history, came to the University Library in 1927 through the generosity of the great collector Sir Robert Leicester Harmsworth (1870-1937), who purchased the Wolford Lodge estate in 1926. The chapel at Wolford, restored by him, was presented to the Government of Ontario in 1966 by Sir Geoffrey Harmsworth. Sir Robert Leicester Harmsworth made several other gifts to Canada, including the 1926 donation of the Northcliffe Collection to the National Archives in Ottawa, as a memorial to his brother, Alfred Charles William Harmsworth, Viscount Northcliffe.
PO



LIBERATA. CANTO VII. 221

65

Se fosse in me quella virtù, quel sangue,
Di questo altier l'orgoglio avrei già spento.
Ma, qualunque io mi sia, non però langue
Il core in me, nè vecchio anco pavento.
E, s'io pur rimarrò nel campo esangue,
Nè il Pagan di vittoria andrà contento:
Armarmi i' vo'; sia questo il dì, ch'illustri
Con novo onor tutti i miei scorsi lustri.

66

62 Torquato Tasso. *La Gerusalemme liberata*. Parma: Nel Regal Palazzo, co' tipi Bodoni, 1794.

Giambattista Bodoni (1740-1813) was born to a printing family in Saluzzo, Italy. As a young man he travelled to Rome, where he worked as a printer at the *Propaganda Fide* (the Congregation for the Propagation of the Faith). On leaving Rome, he was setting out for England to study under Baskerville, when he was taken ill and was unable to complete the journey. In 1790 he became the manager of the Duke of

Parma's private press, the *Stamperia Reale* in Parma, where he supervised the printing and production of many editions of the classics, notably Horace, Virgil, and Homer, and a celebrated Lord's Prayer in 155 languages. Bodoni set up a foundry as part of ducal printing office, and there made his own punches. Like Baskerville he mixed his own inks, used the best quality paper, and aimed for excellence in design. He insisted on immaculate presswork and binding.

At first Bodoni used Fournier types, but soon began designing his own, and with the publication of his *Manuale tipografico* in 1788, he became the most celebrated printer in Europe. This two-volume work, with its large array of roman and corresponding italic founts, its exotic typefaces, and its great variety of printers' flowers and ornaments, has been called the greatest type specimen book ever printed. A second edition was produced by Bodoni's widow in 1818.

Bodoni built upon the pioneering work of Baskerville, and produced typefaces, often called "modern", that were not as formal and clinical as the letterforms of the Frenchman, Firmin Didot, although at least one critic has called them of "extreme dryness and absolutely rigidity of line". They can be identified by their great contrast between thin and thick strokes, vertical stress and unbracketed hair-line serifs. The most famous of his types is still known under the name "Bodoni".

This edition of Torquato Tasso's epic poem, one of more than seventeen held by the Library, is only one of the many titles in a substantial Tasso collection dispersed throughout the Rime, Italian Plays, and Buchanan Collections. *Gerusalemme liberata* was, along with Ariosto's *Orlando furioso,* the leading epic of the sixteenth century and a fruitful source for opera libretti, with more than seventy-five operas by among other composers, Lully, Handel, Haydn, Vivaldi, and Rossini mining its account of the First Crusade. SA

63 Æsop. *The Fables of Æsop, and Others. With Designs on Wood, by Thomas Bewick.* Newcastle: Printed by E. Walker, for T. Bewick and Son, sold by them, Longman and Co., London, and all booksellers, 1818.

64 Thomas Bewick. "The Lion in Love". Woodblock. ca. 1818.

Allegedly a slave from Samos, Æsop lived from about 620 to 560 B.C., relating moral tales and dying a violent death in fulfillment of a Delphic prophecy. The *Fables* consist of a collection of short narratives perhaps best encapsulated in a verse by La Fontaine:

Fables in sooth are not what they appear;
Our moralists are nice, and such small deer.
We yawn at sermons, but we gladly turn
To moral tales, and so amused we learn.

The corpus of fables known as Æsopic in fact includes material from many different cultures: Indian, Greek, Latin, European, native American, and others. The tales which lend themselves to illustration, follow a long tradition of illustrated fables in many countries.

Thomas Bewick (1753-1828), the great English artist responsible for the revival of

wood-engraving, began his career designing and cutting illustrations for fables, notably the *Select Fables* of 1776, published in Newcastle-upon-Tyne by Thomas Saint. In 1812, after recovering from a serious illness, he remembered the pleasure he had found in his youth reading an edition of Æsop illustrated with "cutts", and edited by Samuel Croxall, a writer and archdeacon. The illustrations were engraved in relief on metal by Elisha Kirkall, and published in 1722. This version of Æsop proved very popular, and Bewick owned several editions of it. Croxall's Æsop itself continues the tradition and influence of Francis Barlow, perhaps the greatest of English book illustrators, whose 1687 Æsop is also included in this exhibition.

Bewick followed Croxall closely, both in text and illustrative motif. Of the 188 fables in his edition, 182 are also in Croxall: in twenty-one cases Bewick's text differs radically, and for the six fables not in Croxall, he wrote the text himself. The head-pieces and tail-pieces are freshly designed, although they are often a close reflection of the images engraved by Kirkall. Bewick attacked this project with his usual enthusiasm, but he was almost sixty years old and in poor health. In his *Memoir* he complains of "failing nerves" and poor eyesight, and mentions the assistance he received from his "pupils", his son Robert, William Harvey, and William Temple. It is impossible, therefore, to assign a particular image to a specific artist, though it is certain that Bewick drew many of the original designs. It seems likely, however, that all the engraving of the wood blocks was done by the apprentices under his supervision.

The pencil and wash drawings together with some watercolours survive for several of the figures and tail-pieces of the Æsop, and have been published by Iain Bain, but not the Fisher Library's block, "The Lion in Love". One can only speculate whether this really is a "Bewick block". After many delays the *Fables* were finally published in 1818, with a second edition appearing in 1823. Bewick was very disappointed in the quality of the printing. Mr. Walker's men "knew nothing of the effect which ought to be produced nor the nature of the ink they were working with", he complained in a letter to his friend the printer William Bulmer. Dibdin also pronounced himself "disappointed". The book sold well, however, and a month after publication only about one hundred of the 2000 copies on three sizes of paper remained in stock.

Most copies of both editions were authenticated by a "Thumb-Mark" receipt, an impression of Bewick's thumb print with a receipt in facsimile handwriting. This device of authentication was intended as a safeguard against pirated copies. The Fisher Library copy of the *Fables* is one of five hundred copies printed on Imperial paper (27.2 x 17 cm.) in an octavo format. Its "Thumb-Mark" receipt has been signed by Bewick in holograph. RL

65 Thomas Frognall Dibdin. *A Bibliographical, Antiquarian, and Picturesque Tour in the Northern Counties of England and in Scotland*. London: Printed for the author by C. Richards, and sold by J. Bohn, 1838. 3 vols.

The Northern Tour, Dibdin's final bibliographical fling, was published late in his life. It had been planned as early as 1821, following the great success of his *Bibliographical, Antiquarian, and Picturesque Tour in France and Germany*, which he claimed had cost him £7000. Lavishly illustrated with engravings and woodcuts, mostly from drawings by George R. Lewis, the *Tour in France and Germany* was printed for the author at the Shakespeare Head by William Bulmer (1757-1830) and William Nicol, two of the pre-eminent printers of the early nineteenth century. When Bulmer died in 1830, he was

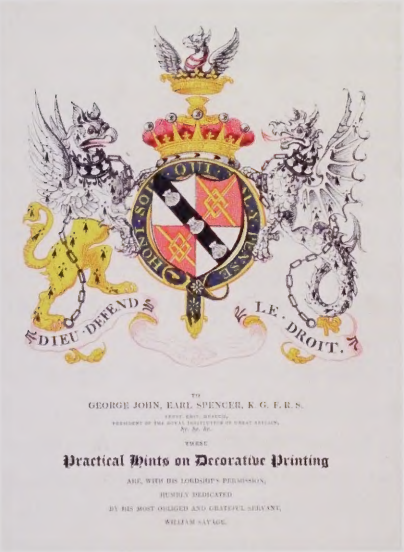
eulogized as one "whose name is associated with all that is correct and beautiful in typography". Following Dibdin's standard practice *The Tour of France and Germany* was issued in both royal octavo and royal quarto, the large paper being reserved for a few copies.

Thomas Frognall Dibdin was born in Calcutta in 1776, and was sent to England on the death of both his parents four years later. He attended Oxford, and seemed destined for a career in law, but chose to embrace the church and bibliomania. Publishing his first bibliographical work in 1802, he was ordained a priest in 1805. After his short epistle, *Bibliomania, or, Book-Madness* (1809) had gained him some recognition, he began his revision of the Ames/Herbert *Typographical Antiquities*, printed by William Savage in 1810. About 1811 he attached himself to the great book collector George John Spencer, second Earl Spencer (1758-1834), as a kind of agent librarian, and began work on the *Bibliotheca Spenceriana* (printed by Bulmer), one of the most lavish library catalogues ever produced. The first volume appeared in 1814. The Roxburghe sale of 1812 had caused great excitement among English bibliophiles, and Dibdin described virtually every moment of it with increasingly embellished hyperbole. One result of the sale was the establishment of the Roxburghe Club, to this day one of the most exclusive bibliophilic societies in the world. The *Bibliographical Decameron* came from Bulmer's press in 1817, the most elaborate of his books. At a dinner to celebrate publication of the book, the guests were invited to assist in burning the thousand or so wood blocks used for its decoration, cut mostly by the famous Byfield family. The destruction of the blocks ensured that the book could not be reprinted and, indeed, no other edition has ever been issued. Dibdin continued to write and publish his enthusiastic books right up to his death in 1845, but the world of bibliophilia was changing around him.

By 1838, when his *Northern Tour* appeared, his patron Spencer was dead, along with most of the original members of the Roxburghe Club. Written in Dibdin's usual overwrought style, *The Northern Tour* was also elaborately illustrated, but the printer Charles Richards was not up to the standards of Savage, Bulmer, or Bensley. The usual two issues, one in royal octavo, the other in the larger imperial octavo, hark

back to an earlier and more heroic age. The work is dedicated to Frances Mary Richardson Currer of Eshton Hall, who subscribed for eight of the one hundred copies on large paper, and one small paper copy. She was described by Dibdin, in his *Reminiscences* (1836) as "the head of all female collectors in Europe; a sort of modern Christina of the North" and she certainly gathered together in her Yorkshire home an impressive collection, complete with two privately printed catalogues.

This copy of the *Northern Tour* appropriately belonged to a woman, Isabel Clayton. It is bound in full calf with gilt spines by Birdsall of Northampton, one of the few large firms of fine binders to be located outside London. In 1792 the Birdsalls began their business, which continued up to the 1960s. Their collection of binding tools and part of their archive now belongs to the Fisher Library, and are complemented by a substantial collection of Birdsall bindings. RL



66 William Savage. *Practical Hints on Decorative Printing, with Illustrations Engraved on Wood, and Printed in Colours at the Type Press.* London: Published for the Proprietor, 1822.

Born in Howden, Yorkshire in 1770, Savage established himself there as a printer and bookseller from 1790 until 1799 when he moved to London. In 1801 he was appointed printer to the Royal Institution, which he served in several other official capacities. While retaining his position with the Royal Institution, he commenced his own printing business in 1803, and quickly established a reputation as one of the finest printers then active in London. His books often included illustrations printed from wood-engravings, a process revived so effectively by Thomas Bewick and his pupils. Savage wished to extend the process to colour printing, and began by experimenting with coloured inks to produce an ink more suitable for the fine lines of wood-engraving. Most of the coloured inks available used linseed oil which had a tendency to separate out from the pigments and stain the page. Savage developed a formula using copaiba balsam, a resin similar to turpentine, which had the appropriate consistency for printing ink and mixed well with the pigments. Having solved

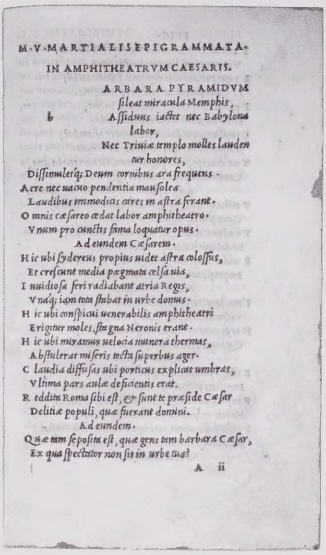
the problem, Savage decided to publish a work on decorative printing using his new inks.

In a prospectus of 1815 Savage proposed to print by subscription an edition of 325 copies, one hundred of which were to be on large paper, at a cost of five guineas for the small, and ten guineas for the large-paper copies. Although he received only 227 subscriptions, he went ahead with the project. He employed the finest wood-engravers of the day to carry out the work, but as the manner of producing blocks for colour printing was new to them, work proceeded slowly. The first part appeared in 1818, with the second part being completed in 1823, despite the date on the title page. Savage printed all the colour work himself. Many of the colour illustrations were done in neutral tones similar to the chiaroscuro prints of the sixteenth century, but several were printed in colours. The most elaborate illustration required the use of twenty-nine blocks. Savage showed the successive stages of printing the colours for the illustration of the "Female street sweeper and child". He also included six plates reproducing eighteen samples of his coloured inks. In the accompanying text Savage provided a brief history of printing, as well as chapters describing printing materials, press work, and printing in colours.

In recognition of his achievement, Savage received a silver medal and a cash premium of fifteen guineas from the Society of Arts. It was the only remuneration he received for his colour printing, as he never used it for commercial work. In 1832 Savage published the results of his experiments with inks in a book entitled: *On the Preparation of Printing Ink, both Black and Coloured*. In 1841, two years before his death, he saw to completion a project of some forty years, his *Dictionary of the Art of Printing*.

This is one of the large-paper copies, and is part of the Ruari McLean Collection of Victorian Book Design and Colour Printing in the Robertson Davies Library at Massey College. MK

67 Martial. *Epigrammata.* Venetiis: In ædibus Aldi, 1501.


M·V·MARTIALIS EPIGRAMMATA·

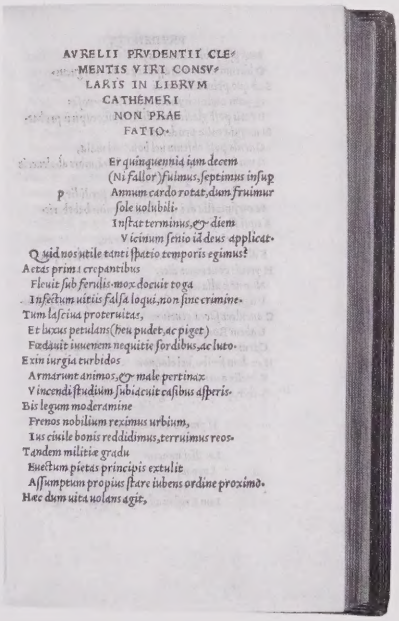
IN AMPHITHEATRVM CAESARIS.

ARBARA PYRAMIDVM
sileat miracula Memphis,
b Assiduus iactet nec Babylona
labor,
Nec Triuiæ templo molles laudent
ary honores,
Dissimulet; Deum cornibus ara frequens.
Aere nec uacuo pendentia mausolea
Laudibus immodicis cretes in astra ferant.
O mnis cæsareo cedat labor amphitheatro.
Vnum pro cunctis fama loquatur opus.
Ad eundem Cæsarem.
Hic ubi sydereus propius mihi spectat olympus,
Et crescunt medi pegmata celsa uiæ,
Inuidiosa feri radiabant atria Regis,
Vnaq; iam tota stabat in urbe domus.
Hic ubi conspicuus uenerabilis amphitheatri
Erigitur moles stagna Neronis erant.
Hic ubi miramur uelocia munera thermas,
Abstulerat miseris tecta superbus ager.
C laudia diffusas ubi portico explicat umbras,
Vltima pars aulæ deficientis erat.
R eddite Roma tibi est, & sint te præside Cæsar
Deliciæ populi, quæ fuerant domini.
Ad eundem.
Quæ tam sepposita est, quæ gens tam barbara Cæsar,
Ex qua spectator non sit in urbe tua?

A ii

Several of the many innovations in printing and publishing introduced by the Venetian humanist scholar, Aldus Manutius (1449?-1515), are brought together in this volume. In 1494 Aldus had embarked upon an ambitious programme of publishing scholarly editions of ancient Greek texts. In 1500 he turned his attention to producing a series of the Latin poets, which he named *"poetæ Christiani veteres"*, issued in octavo, a format hitherto associated mainly with devotional books, but not with literary texts, which were normally printed in the larger formats of folio or quarto. The first book of the series was an edition of Virgil, published in April 1501. Aldus regarded the Latin series as handbooks (*"enchiridia"*), aimed at the non-scholarly yet educated members of society, such as the clergy, politicians, diplomats and bureaucrats. Each volume presented the plain text, with a minimum of preliminary matter, and stripped of the commentary that had cluttered earlier editions of the classics. The most striking feature of these books, however, was their italic typeface - a completely new departure in Latin typography. The type, cut for Aldus by Francesco Griffo (who had also cut his Greek type), was based on contemporary cursive humanist script. With more than sixty tied letters, Griffo's fount consisted of lower case letters only, which were used alongside roman small capitals (later founts used italic capitals). In its day italic was much admired for its elegance and legibility. Although its function as a text type has changed over the centuries, italic has endured, and is perhaps Aldus' greatest legacy. This copy of Martial is from the library of Traquair House in Scotland, home of the Earls of Traquair. PO

68 *Prudentius. Prosper. Ioannes Damascenus. Cosmus Hierosolymitanus. Marcus episcopus Taluontis. Theophanes.* [Lugduni: Balthazar de Gabiano?, not earlier than 1503]


AVRELII PRVDENTII CLE-
MENTIS VIRI CONSV-
LARIS IN LIBRVM
CATHEMERI
NON PRAE
FATIO.

Er quinquennia iam decem
(Ni fallor) fulmus, septimus insup
p Annum cardo rotat, dum fruimur
sole uolubili.
Instat terminus, & diem
Vicinum senio iã deus applicat.
Quid nos utile tanti spatio temporis egimus?
Aetas prima crepantibus
Fleuit sub ferulis mox docuit toga
Infectum uitiis falsa loqui, non sine crimine.
Tum lasciua proteruitas,
Et luxus petulans (heu pudet, ac piget)
Fœdauit iuuenem nequitiæ sordibus, ac luto.
Exin iurgia turbidos
Armarunt animos, & male pertinax
Vincendi studium subiecit casibus asperis.
Bis legum moderamine
Frenos nobilium reximus urbium,
Ius ciuile bonis reddidimus, terruimus reos.
Tandem militiæ gradu
Electum pietas principis extulit
Assumptum propius stare iubens ordine proximo.
Hæc dum uita uolans agit,

particular became expert at producing counterfeit editions, issued undated and without imprint. This edition of Prudentius is one of the earliest pseudo-Aldine texts, and is believed to have been printed by Balthazar de Gabiano (d. 1518), the Lyon representative of his family's Venetian bookselling business. Some of the pirates may have claimed that, by imitating Aldine texts, they were in fact paying tribute to the great scholar-printer. Aldus, however, did not view it quite that way, and in 1503 issued a broadside entitled *Monitum*, which disparaged the inaccuracies and poor presswork of the Lyon counterfeits, and explained how to recognise them. Ironically, by the end of the first decade of the sixteenth century, Lyon had replaced Venice as a major centre of printing - a position Lyon enjoyed for the greater part of the century. This particular copy once belonged to Gilbert Bagnani (1900-1985), Professor of Classics at the University of Toronto 1945-1965, whose fine library was bequeathed to the Fisher Library. Many of the choicest items were featured in an exhibition of Bagnani's books in 1987. PO

69 Plato. *Divini Platonis Operum a Marsilio Ficino tralatorum.* Lugduni: Apud Ioan. Tornæsium, 1550. 5 vols.

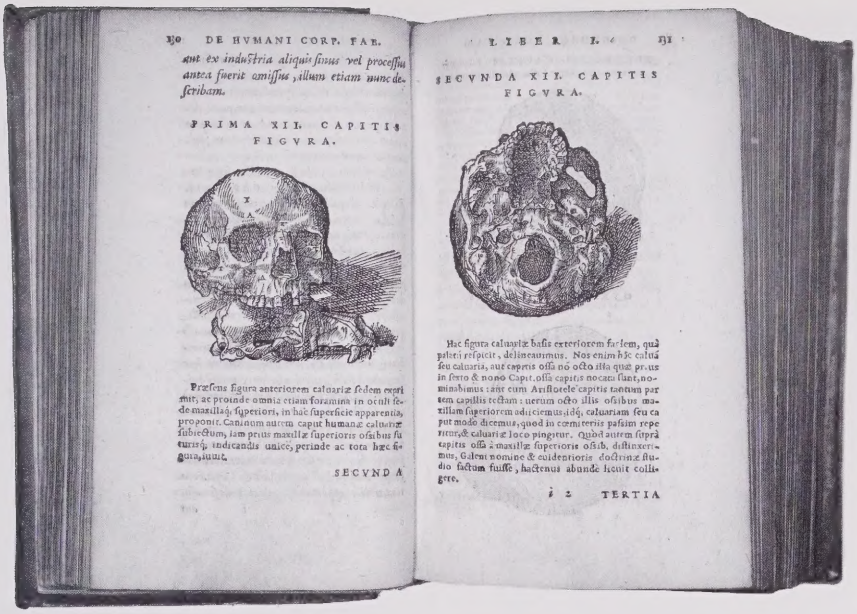
Plato was the first of the ancient Greek philosophers to have his works printed in Latin translation. The earliest translation into Latin was published at Florence in 1484 or 1485 as a direct result of Cosimo de Medici's decision to hire the young Marsilio Ficino (1433-1499) to translate the text, as part of his grand plan to establish a Platonic Academy at his court. The Greek text of Plato did not appear until 1513. Ficino, the leading Italian philosopher of his time, also wrote voluminous commentaries on Plato and the Platonists in an attempt to reconcile Platonic concepts with Christian teaching. At the age of forty he took holy orders.

This edition, the first published by the great scholar-printer of Lyon, Jean de Tournes (1504-1564), was clearly intended for use by scholars. In contrast to fifteenth- and early sixteenth-century editions of Plato, which were usually issued as noble folios, this edition was imposed in a sixteenmo format. The result was a set of compact small volumes which could be carried easily in a scholar's pocket or shoulder bag. De Tournes was trained by Sebastien Gryphius, another great scholar-printer, and all his books were distinguished both by their scholarship and elegance. This edition was edited by Simon Grynæus, the German scholar and Reformation theologian, and editor of the 1533 *editio princeps* of Euclid. Each title-page has de Tournes' "viper" device, with his "prism" device on each final leaf. Although the type is small, it is perfectly legible.

This set belonged to Paul Grundherr, whose ownership inscription on each title-page is dated 19 July 1624. Nothing is known about him, but perhaps what appealed to him, apart from the text, was the elegant contemporary binding of brown goatskin with a gold fleur-de-lys at each corner. RL

70 Andreas Vesalius. *De humani corporis fabrica, lib. VII.* Lugduni: Apud Ioan. Tornæsium, 1552. 2 vols.

The first edition of Vesalius' *De humani corporis fabrica* was published at Basel in 1543 – a remarkable year that also saw the publication of Copernicus' great work, *De revolutionibus orbium cœlestium*. The Vesalius volume, a large folio, adorned with the magnificent woodcut illustrations of Jan Stephan van Calcar (1499-1546?), was the


DE HVMANI CORP. FAB.
aut ex industria aliquis sinus vel processus antea fuerit amissus, illum etiam nunc describam.
PRIMA XII. CAPITIS FIGVRA.
Præsens figura anteriorem calvariæ sedem ostendit, ac proinde omnia etiam foramina in oculi sede maxillâq; superiori, in hac superficie apparentia, proponit. Caninum autem caput humanæ calvariæ subiectum, iam prius maxillæ superioris ossibus suturisq; indicandis unicè, perinde ac tota hæc figuratiuncula, SECVNDA
LIBER I.
SECVNDA XII. CAPITIS FIGVRA.
Hæc figura calvariæ basis exteriorem faciem, quâ patuit respicit, delineauimus. Nos enim hîc calui seu calvaria, aut capitis ossa nó octo ista quæ prius in sexto & nono Capit. ossa capitis nocata sunt, nominabimus: sed cum Aristotele capitis tantum partem capillis tectam, uerum octo illis ossibus maxillam superiorem adiicientes addq; calvariam seu caput modo dicemus, quod in cœmeteriis passim repe rietur, & calvariæ loco pingetur. Quòd autem supra capitis ossa 2 maxillæ superioris ossib. distinxerimus, Galeni nomine & euidentioris doctrinæ studio factum fuisse, hactenus abunde licuit colligere.
TERTIA

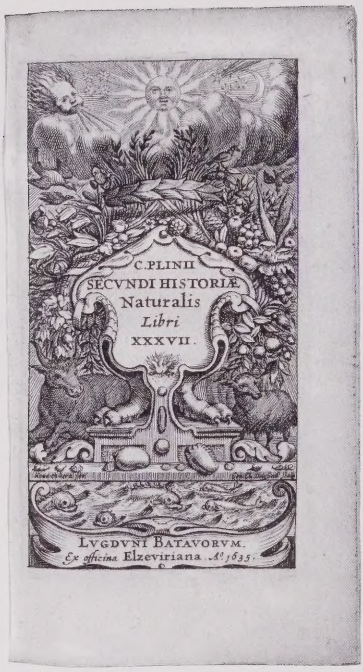
foundation stone for all future anatomical investigation. The present edition, chronologically the second, was in fact unauthorized. As we have seen, Lyon became a centre for pirated editions of popular works in the sixteenth century, and no doubt the prestige of Vesalius' work in the medical book trade tempted the scholar-printer Jean de Tournes to capitalize on its success with a pocket-sized edition aimed at the student market. However, since the principal virtue of Vesalius' book lay in the illustrations, their reproduction in such a small (sixteenmo) format would have rendered them practically useless. For this reason the woodcuts, with the exception of four minor ones of the cranium, were omitted from de Tournes' publication. The second authorized edition was published in folio at Basel in 1555.

Medical books were frequently printed in small formats in the sixteenth and seventeenth centuries, and numerous examples can be found in the Fisher Library's Jason A. Hannah Collection in the History of Medicine and The Toronto Academy of Medicine Collection. PO

71 Pliny the Elder. *Historia naturalis libri XXXVII*. Lugduni Batavorum: Ex officina Elzeviriana, 1635.

To many the name of Elzevier is synonymous with the pocket edition, despite the fact that these small format books represent only about forty percent of the titles produced by the Elzevier family. This Dutch dynasty of booksellers, publishers, and printers was active from 1580 to 1712, with businesses in Leiden, The Hague, Utrecht, and Amsterdam. The founder of the firm, Louis Elzevier (1546-1617), was born in Louvain and worked briefly in Antwerp, before settling in Leiden as a binder and bookseller. He developed an important relationship with the University of Leiden, serving as its beadle from 1586 until his death. He was permitted to build a shop within the university walls in 1587, and shortly thereafter commenced a publishing programme on his own and the university's behalf.

The first Elzevier to become a printer was Louis' grandson, Isaac (1596-1651), who added the position of University Printer to the family's laurels in 1620. He held the

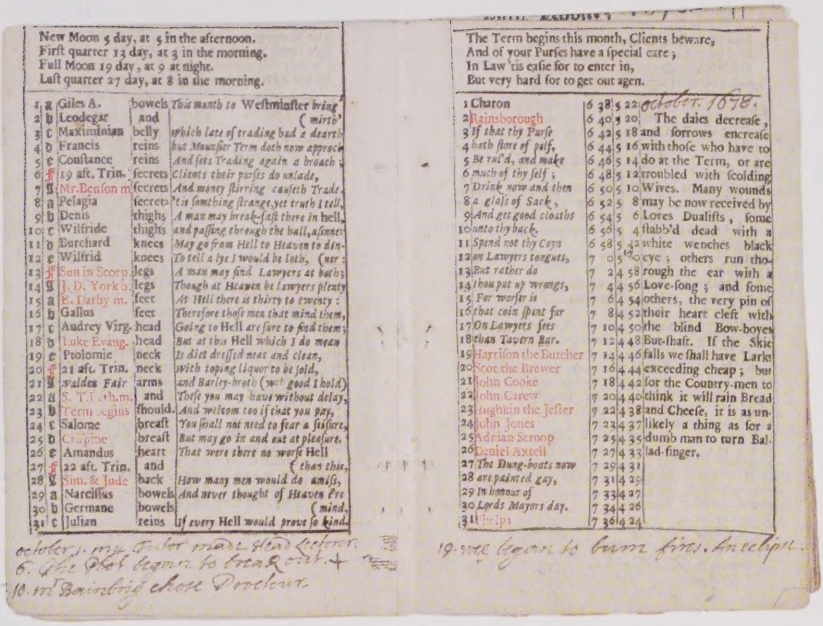


post for six years, during which he was able to purchase in 1625 the vast collection of oriental types and matrices that had been assembled by the scholar Thomas Erpenius. The following year Isaac transferred his printing equipment and the position of University Printer to his uncle Bonaventura (1583-1652) and cousin Abraham (1592-1652). The printing business greatly expanded under the direction of these partners, who produced a wide range of titles, both for the firm and the university. In 1629 they initiated their series of pocket editions of classical and modern texts. Despite the small margins and tiny type size, these volumes were very successful and were widely imitated by others. The Elzeviers continued to issue them until 1665.

The Elzevier establishments at The Hague and Utrecht played a subsidiary role to the Leiden office, but the Amsterdam branch eventually became the principal one. It was established in 1638 by Louis III (1604-1670), who was joined by his cousin Daniel (1626-1680) in 1655. The Elzeviers sold books throughout Europe, and would print special editions for authors and booksellers in other countries. The first edition of Galileo's *Discorsi e dimostrazioni matematiche intorno à due nuove scienze* was printed at Leiden in 1638, while works by Francis Bacon, Thomas Hobbes, and John Milton were produced at Amsterdam. In a period of intense political and religious upheaval, the house of Elzevier managed to build and maintain a prosperous business for more than a century. The range of subject matter was so vast, that Elzevier imprints may be found on the shelves of the Fisher library among the collections of history, philosophy, science, and literature. This volume passed through several private libraries before it was acquired by Marvin Pierce Rucker, whose collection of books on obstetrics and gynecology was purchased for the Hannah Collection in the History of Medicine. MK

72 *Poor Robin, 1678: An Almanack after a New Fashion.* London: Printed for the Company of Stationers [1677]

Almanacs were published in enormous numbers in the sixteenth and seventeenth centuries under the monopoly of the Company of Stationers, and were routinely purchased by almost every household. Many were available interleaved with blanks for use as diaries, but it is also very common to find the owner's notations on the calendar pages of regular copies. The almanacs in the Fisher collection are typical in that they include notes on everyday concerns, such as weather, family events of births, deaths, and illnesses, personal and household accounts, journeys and visits, gardening and agricultural notes, as well as local events. Occasionally, however, they also contain notices of occurrences more far-reaching and historic in their impact. For example, the *Poor Robin* almanac on display is open at the calendar page for August 1678, in which a brief notation by Thomas Palmer (1660-1715) at the bottom of the page contains a contemporary reference to the Popish Plot which broke out on 6 October. *Poor Robin*, a satirical almanac compiled by William Winstanley (1626-1698), proclaims its anti-


New Moon 5 day, at 5 in the afternoon.
First quarter 13 day, at 3 in the morning.
Full Moon 19 day, at 9 at night.
Last quarter 27 day, at 8 in the morning.

1	g	Giles A.	bowels	This month to Westminster bring
2	b	Leodegar	and	mirth
3	c	Maximinian	belly	which late of trading had a dearth
4	d	Francis	reins	but Mounster Term doth now approach
5	e	Constance	reins	And sets Trading again a breach
6	f	19 aft. Trin.	secrets	Clients their purses do unlade,
7	g	Mr. Benson m	secrets	And money stirring causeth Trade
8	a	Pelagia	secrets	'tis something strange, yet truth I tell,
9	b	Denis	thighs	A man may break-fast there in hell,
10	c	Wilfride	thighs	and passing through the hall, a sinner
11	d	Burchard	knees	May go from Hell to Heaven to din-
12	e	Wilfrid	knees	To tell a lye I would be loth, (ner :
13	f	Sun in Scorp.	legs	A man may find Lawyers at both;
14	g	J. D. York b.	legs	Though at Heaven he lawyers plenty
15	a	E. Darby m.	feet	At Hell there is thirty to twenty :
16	b	Gallus	feet	Therefore thefe men that mind them,
17	c	Audrey Virg.	head	Going to Hell are sure to find them;
18	d	Luke Evang.	head	But at this Hell which I do mean
19	e	Ptolomie	neck	Is diet drissled neat and clean,
20	f	21 aft. Trin.	neck	With taping liquor to be sold,
21	g	Maldon Fair	arms	and Barley-broth (wt good I hold)
22	a	S. Tho. Cant. m.	and	Thefe you may have without delay,
23	b	Term begins	should.	And welcom too if that you pay,
24	c	Salome	breast	You shall not need to fear a fasure,
25	d	Crispine	breast	But may go in and eat at pleasure,
26	e	Amandus	heart	That were there no worse Hell
27	f	22 aft. Trin.	and	(than this,
28	g	Sim. & Jude	back	How many men would do amiss,
29	a	Narcissus	bowels	And never thought of Heaven fve
30	b	Germane	bowels	(mind,
31	c	Julian	reins	If every Hell would prove so kind.

The Term begins this month, Clients beware,
And of your Purses have a special care ;
In Law 'tis easie for to enter in,
But very hard for to get out again.

1	Charon	6	38	5	22
2	Rainsborough	6	40	5	20
3	If that thy Purfe	6	42	5	18
4	hath ftore of pelf,	6	44	5	16
5	Be told'd, and make	6	46	5	14
6	much of thy felf ;	6	48	5	12
7	Drink now and then	6	50	5	10
8	a glafs of Sack,	6	52	5	8
9	And get good cloaths	6	54	5	6
10	unto thy back.	6	56	5	4
11	Spend not thy Coyn	6	58	5	2
12	on Lawyers tongues,	7	0	5	0
13	But rather do	7	2	4	58
14	thou put up wrongs,	7	4	4	56
15	For worfe is	7	6	4	54
16	that coin fpent for	7	8	4	52
17	On Lawyers fees	7	10	4	50
18	than Tavern Bar.	7	12	4	48
19	Harrifon the Butcher	7	14	4	46
20	Scot the Brewer	7	16	4	44
21	John Cooke	7	18	4	42
22	John Carew	7	20	4	40
23	Coghkin the Jefter	7	22	4	38
24	John Jones	7	24	4	37
25	Adrian Scroop	7	25	4	35
26	Daniel Axtell	7	27	4	33
27	The Dung-boats now	7	29	4	31
28	are painted gay,	7	31	4	29
29	In honour of	7	33	4	27
30	Lords Mayors day.	7	34	4	26
31	Evelyn	7	36	4	24

October. 1678.
The dales decreafe,
and forrows encreafe
with thofe who have to
do at the Term, or are
troubled with fcolding
Wives. Many wounds
may be now received by
Lores Dualifts, fome
ftabb'd dead with a
white wenches black
eye ; others run tho-
rough the ear with a
Love-fong ; and fome
others, the very pin of
their heart cleft with
the blind Bow-boyes
But-fhaft. If the Skie
falls we fhall have Larks
exceeding cheap ; but
for the Country-men to
think it will rain Bread
and Cheefe, it is as un-
likely a thing as for a
dumb man to turn Bal-
lad-finger.

October 5. my Lord Maior made Sheriff before.
6. The Plot began to break out.
10. Mr Bainbrig chose Prodent.
19. We began to burn fires. Anno 1678.

Catholic attitude in a note on the title page, informing us that the almanac includes "The Julian or English [calendar]; and the Round-heads, Fanaticks, or Maggot-headed people with their several Saints-days".

The British Almanac Collection at the Fisher Library was acquired *en bloc* in 1986, and includes a representative sample of various almanac titles published between 1632 and 1832. Almost forty different titles are represented, including some of the most popular, such as *Doves*, *Poor Robin*, *Merlinus liberatus*, and the *Vox stellarum*. One remarkable aspect of this collection is that a long and almost unbroken run of almanacs from the seventeenth and early eighteenth centuries belonged to successive members of the Palmer, Whalley and Brough families. The Palmers and the Whalleys, related by marriage, were successive incumbents of Ecton, Northamptonshire, from 1641 to 1849. AD

73 Sallust. *Belli Catilinarii et Jugurthini Historiæ*. Edinburgi: Gulielmus Ged, aurifaber Edinensis, non typis mobilibus, ut vulgo fieri solet, sed tabellis seu laminis fusis, excudebat, 1739.

As the imprint proudly proclaims, this neat pocket edition of Sallust's *Works* was printed not from moveable types, but from a solid tablet or block. It is the first complete book to be printed in Britain from stereotype plates. Briefly, a stereotype plate is made by creating a mould, usually of a page of type, using plaster of Paris, papier-mâché, or flong. When molten stereotype metal is poured into the "matrix", as it is called, and allowed to harden, the result is a solid plate or block of text, which could be used instead of the type from which the mould was made. The use of stereotype plates reduced type wear, and also saved on the cost of resetting for a reprint. It represented a potential saving for the printer or bookseller, but met with some resistance from typefounders and compositors, who feared for their jobs.

Although there may have been earlier experiments on the Continent to develop a stereotype process, Ged is unchallenged as the pioneer in Britain. Born in 1690 at Dunfermline, Ged established himself as a goldsmith in Edinburgh by the 1720s.

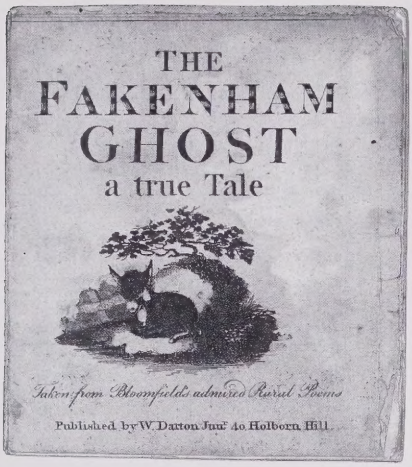
Exactly when he began his experiments is not known, but by 1727 he had devised a method of casting printing plates from plaster of Paris moulds of pages of type, a process he called "block printing". Having exhausted his available capital, he entered into a partnership with William Fenner, a London stationer, and Thomas James, a type-founder of that city, and moved to London in 1729. The partners were able to obtain a license from the Cambridge University Press in 1731 to print Bibles and Prayer Books by the new method. Ged proceeded to Cambridge in 1732 to begin work on an edition of the Book of Common Prayer. Some plates were completed, but the quality of them was questioned by Fenner. Ged blamed the worn and battered type supplied by James, claiming it was a deliberate attempt to sabotage the project. The partnership began to unravel and Ged returned to Edinburgh in 1733 taking his invention with him.

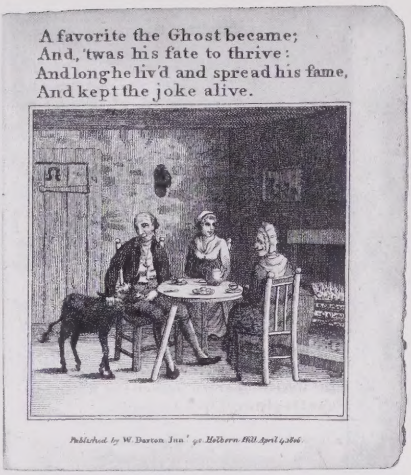
Despite these setbacks, Ged continued his efforts to use the stereotype process. In June 1736 he issued a proposal for printing by subscription at a cost of five shillings a pocket edition of Sallust's *Works* "done by Plates in the Manner lately invented by William Ged Goldsmith in Edinburgh". The book was to have been completed by December of that year, but delays must have occurred, for the earliest date in any surviving copy is 1739. There was a reissue in 1744, and Ged used the process for at least one other work. But he made little money from the invention and died in 1749 embittered and impoverished. Others in both Great Britain and France continued to experiment with the stereotype process, but it was not until the following century that an improved process began to be used extensively. This volume is part of the Louis Blake Duff Collection which contains material on the art and history of printing and on the history of book collecting. MK

74 Robert Bloomfield. *The Fakenham Ghost: a True Tale*. [London]: Published by W. Darton junr. [1806]

The self-educated Robert Bloomfield (1766-1823) was a shoemaker living in poverty in London, when he managed to have his first book of poetry published through the help of an acquaintance, Capel Lofft (1751-1824). *The Farmer's Boy* was published in 1800 with cuts by Thomas Bewick, and was a remarkable publishing success, with 26,000 copies sold in less than three years. *The Fakenham Ghost* was first published in a subsequent work, *Rural Tales, Ballads, and Songs*, and is based, we are told, on a true story related to Bloomfield by his mother when he was a child. It tells the tale of an "ancient dame" walking home alone through the park, and being frightened by footsteps following close behind her. When she at last reaches the safety of her home, she discovers that she has been followed not by a goblin, but by a foal. The little foal is adopted and soon becomes the family pet.

The story is told primarily through illustrations, with each page consisting of an image and accompanying engraved verse. The illustrations, which were produced using a combination of etching and engraving, were executed very skillfully and in such a manner, that the images grow progressively darker as the story unfolds, adding to the tension and dramatic effect. The book is a folio in tens (ten folded leaves quired inside each other), unsigned, and printed on one side of the leaf only so that facing pages contain illustrations, but versos are blank. The first and last leaves are pasted over stiff paper covers, with an engraving and the final stanza on the back cover. It is possible that the work was printed as a broadside, and that the single sheet was also cut up and issued in this chapbook form. The final page bears the publisher's imprint which is dated 4 April 1806, but copies dated 1813 also exist.





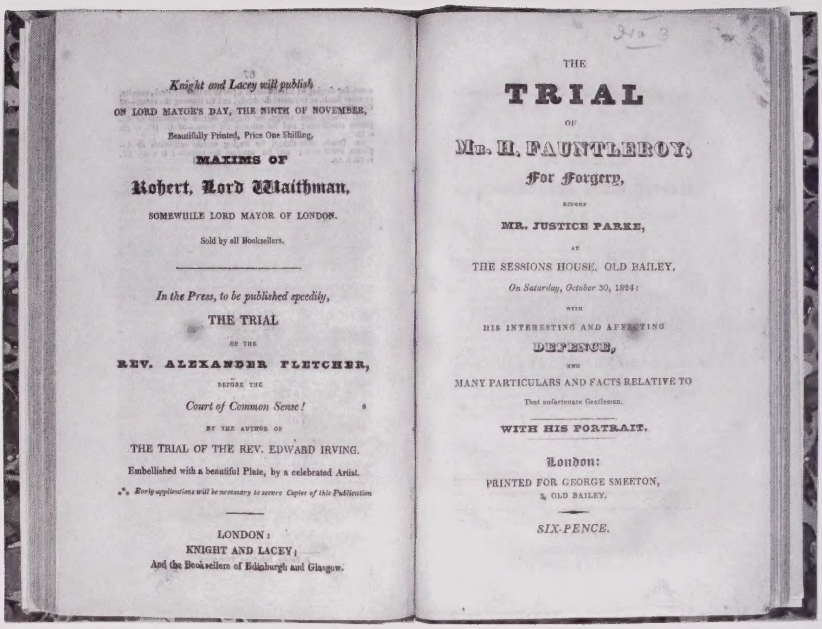
The publisher William Darton junior (1779-1854), who had previously worked with his father William Darton (1755-1819), had set up a shop of his own about 1801. The elder Darton, a prolific publisher of children's books, sometimes drew and engraved the illustrations himself. The illustrations in this volume are unsigned.

This pristine copy of a particularly rare book was presented to the Fisher Library by Marie Crookston. AD

75 *The Trial of Mr. H. Fauntleroy for Forgery, before Mr. Justice Parke, at the Sessions House, Old Bailey, on Saturday, October 30, 1824.* London: Printed for George Smeeton [1824]

According to the Oxford English Dictionary, the earliest use of the term "chapbook" is attributed to Thomas Frognall Dibdin in 1824. The term is clearly derived from the Old English "chap", meaning to buy and sell. Indeed, the term "chapman" is cited from King Alfred as early as the ninth century. Wynkyn de Worde printed small tracts, such as the *Speculum peccatorum* (ca. 1509/10), and by the late seventeenth century there were enough chapbooks for Samuel Pepys to make a collection of them. They continued to be produced right through the nineteenth century, and included abbreviated versions of popular tales, such as *Robin Hood*, religious treatises, children's stories, histories, ballads, almanacs, and especially in the late eighteenth and early nineteenth centuries, lurid accounts of crimes and punishments. They were commonly sold by itinerant chapmen from town to town and door to door.

Born in 1785, Henry Fauntleroy joined the bank founded by his father, Marsh, Sibbald & Co. Entering as a clerk in 1800, he became a partner on the death of his father in 1807. In 1815, when the bank began to experience financial difficulties, Fauntleroy, according to his own testimony, began to forge trustees' signatures on powers of attorney in order to transfer funds to save the credit of the bank. Some £70,000 were said to be have been involved. He was arrested on 11 September 1824 and charged with seven separate indictments. The case elicited great public excitement, particularly after he was convicted of forgery on 2 November and sentenced to death. A campaign was mounted to commute his sentence, but the newspapers were full of stories of how he had spent the money on mistresses and gambling - allegations vehemently denied by Fauntleroy. Chapbooks poured off the presses by



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THE

TRIAL

OF

MR. H. FAUNTLEROY,

For Forgery,

BEFORE

MR. JUSTICE PARKE,

AT

THE SESSIONS HOUSE, OLD BAILEY,

On Saturday, October 30, 1824:

WITH

HIS INTERESTING AND AFFECTING

DEFENCE,

AND

MANY PARTICULARS AND FACTS RELATIVE TO

That unfortunate Gentleman.

WITH HIS PORTRAIT.

London:

PRINTED FOR GEORGE SMEETON,
3, OLD BAILEY.

SIX-PENCE.

the thousands, attacking and defending his conduct. He was hanged on 30 November in front of a crowd estimated to exceed 100,000, and a whole new series of chapbooks appeared containing his last speech, the account of his execution, and sermons strongly pointing out the moral of the case. They included the rumour that he had evaded death by inserting a silver tube in his throat and had fled to the colonies.

The Fisher Library volume also contains *Pierce Egan's Account of the Trial*; the *Trial of Mr. Fauntleroy, for Forgery*; *The Imprisoned thoughts of the Unfortunate Mr. H. Fauntleroy*; and *The Dirge of Fauntleroy;* as well as a tract entitled *Discourses on a Future Existence*, by the late Rev. R. Shepherd, and presented to the prison chaplain by Fauntleroy; and a sermon by the Rev. Mr. Cotton, to whom the presentation was made. They are examples of what ordinary people might have read when not studying the Bible, the Prayer Book, or an almanac. The final piece in the volume, though not a chapbook, is the ultimate in ephemeral literature - an auction catalogue of "Mr Fauntleroy's Library", sold by Mr. Sotheby on 11 April 1824. The sale consisted of 770 lots, mostly of English history and topography, with the occasional choice item, like Barlow's *Æsop* (1687), Drake's *Eboraceum* (which brought £126. 10*s*), Pennant's *London*, extra-illustrated with 2000 prints and drawings (bought by Sir John Soane for £682. 10*s*), and a lot of Holbein drawings for the *Dance of Death*. The total proceeds from the sale amounted to £2714. 10*s*, a considerable sum, suggesting that perhaps Mr. Fauntleroy had not spent quite all his money on women and horses. RL

76 William Shakespeare. *The Plays*. London: William Pickering, 1825.

Following an apprenticeship in the book trade, William Pickering established his own firm in Lincoln's Inn Fields in 1820 at the age of twenty-four. The young bookseller had an interest in the second-hand or antiquarian side of the trade, which remained an important component of his business throughout his career. But he also embarked upon a programme of publishing classics of ancient and modern literature at inexpensive prices, and it is as a publisher that Pickering gained a lasting reputation. Oliver Byrne's edition of Euclid's *Elements* displayed in this exhibition was also published by Pickering.

For his initial venture, Pickering joined forces with the printer Charles Corral to produce a series he called the "diamond classics". Set in diamond (roughly 4-point) type, the series included the works of Horace, Virgil, Cicero, Petrarch, Tasso, Dante, Terence, and Catullus, issued between 1820 and 1824. In 1825 the series was expanded to include English authors, the first to appear being this nine-volume edition of Shakespeare's plays. It was Pickering's desire to issue part of the edition in an inexpensive binding of greater durability than paper boards that led to the first use of cloth as a binding material. The Shakespeare set in cloth with printed paper labels sold for £2. 17*s*. while those in goatskin sold for £4. 7*s*.

Pickering used a number of printers in the early years of his publishing business, but after 1828 he came to rely upon the younger Charles Whittingham for most of his books. A friendship and collaboration developed between the two men, resulting in some of the finest examples of Victorian printing. Pickering's interest in antiquarian books probably provided some of the models for the elegant title pages, well-proportioned text pages, use of ornamental initials, and even the format of some of the books. Pickering's "Aldine Edition of the English Poets", published in fifty-three "neat octavo" volumes between 1830 and 1853, paid tribute to the Venetian printer. Pickering styled himself as an English disciple of Aldus in his motto, and adopted the famous Aldine device of the dolphin and anchor as his publisher's mark. Although Pickering did not limit his publications to small formats, he is remembered for these pocket editions in their cloth bindings. This set is part of the McLean Collection at Massey College, and complements the resources of the Fisher Library of Victorian publishers' bookbindings. MK

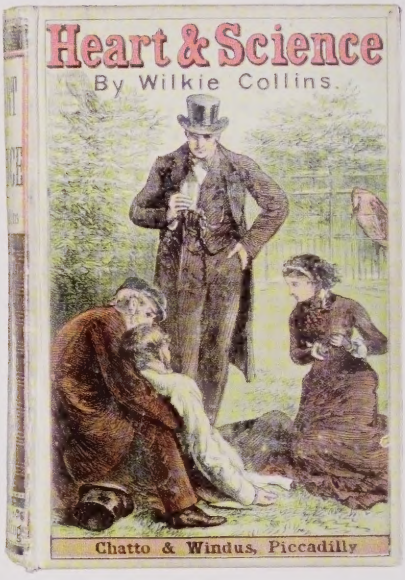
77 *The York Almanac and Royal Calendar of Upper Canada, for the Year 1826*. York, U.C.: Published by, and for, Charles Fothergill [1826]

Almanacs were just as important to the livelihood of the printer, and just as popular with the public in early Canada as in Britain. The first Canadian almanac was the broadside *Almanac de Cabinet*, published in Quebec in 1765, and the first English Canadian almanac was issued soon after by the Nova Scotian printer Anthony Henry. Almanacs inevitably followed in the wake of printing, with many local newspaper offices issuing their own almanacs, which included astronomical data compiled for their specific locality, and a great deal of other local information. By Confederation there were some thirty almanacs being published annually in the Canadian provinces and Newfoundland.

Charles Fothergill's *York Almanac* is an interesting example of the genre. Fothergill (1782-1840), a man of many careers including naturalist, artist, and politician, in addition to being a publisher and newspaperman, had emigrated to Upper Canada in 1817. At first he settled in Port Hope, but his various businesses failed. In 1821 he moved to York where he was appointed to the position of King's Printer, a post he held from January 1822 to January 1826, during which time he produced two almanac titles: *The York Almanac* for 1823-1826; and the *Canadian Farmer's Almanac* for 1824 and 1825. Some of the contents are duplicated in the two items.

The *Canadian Farmer's Almanac* was a relatively standard publication that included the usual basic calendar information, along with anecdotes and practical advice and recipes. The *York Almanac* was much more ambitious, consisting of some three hundred pages, in contrast to the customary thirty-two or forty-eight. Fothergill

used it as a vehicle for the expression of his own literary and political ambitions, and it contained a significant amount of text contributed by himself. In the 1826 issue, which was not ready until February 1826, there are three long pieces written by Fothergill. One of these, "A sketch of the present state of Canada" first appeared in the *York Almanac* for 1823, was revised for the 1824 number, and revised again for the 1825 issue. In 1826 it was literally recycled from the previous year - the actual sheets were reissued. The two sets of stab holes are clearly evident in the copy on display. In this respect it is typical of other almanacs from all time periods and places, as printers frequently recycled material from their own and other almanacs, or supplied text of their own devising, in order to fill up a blank page, or otherwise supplement the work of the almanac compiler. AD



78 Emma Robinson. *The Maid of Orleans*. London : G. Routledge & Co., 1858.

79 Wilkie Collins. *Heart and Science*. London : Chatto & Windus, 1885.

Yellowbacks are a distinctive type of cheap edition that evolved in the mid-nineteenth century, partly in response to the need for inexpensive, small format books that could be attractively displayed and sold at railway bookstalls, as rail travel became increasingly prevalent in Victorian Britain. Yellowbacks were constructed of glazed paper, usually yellow, over strawboard, with pictorial decoration on the front, spine and back, and were printed in two or more colours. The cover illustration was specially commissioned to be illustrative of the work, usually fiction, and was not generally repeated in the text itself, which in most cases was not illustrated.

The golden age of the yellowback was from 1855 to about 1870. The name most closely associated with its introduction and proliferation is Edmund Evans (1826-1905), who, for a time, was responsible for more than eighty percent of all yellowback production. Early in 1853 Evans, who had been experimenting with colour reproduction for book illustration, produced for Ingram Cooke & Co. the design for *Letters Left at the Pastry Cook's*, generally considered to be the first true yellowback (although paradoxically the cover illustration was printed on white paper wrappers). By 1855 the technique had been perfected using yellow glazed paper over boards. A

key block was prepared, usually printed in black or dark blue, and transfers from it were used to create two other blocks for the red, and blue or green printings. Skillful engraving allowed for a great range of effects to be obtained using only three colours. The cover was designed as a whole, with the spine as well as the front and the lettering being designed by the artist. Later in the century the format declined, and standard cuts and typographic lettering were introduced, but in the decades following the mid-century, yellowback cover design afforded a new opportunity for many talented artists, including Hablot K. Browne (Phiz), John Leech, Birket Foster, and Harrison Weir, to bring their work before the public eye. The role of the engraver was central to the process, and it was the engraving firm, not the publisher, who commissioned the artwork and oversaw its production.

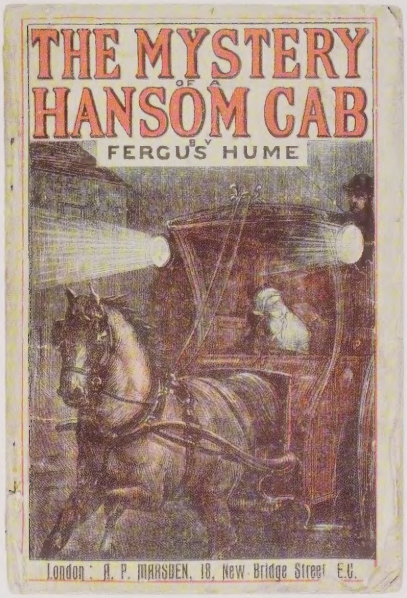
The format was an instant and unqualified success, and the major British publishers all issued yellowback series. These generally sold for two shillings or less, a significant reduction in price from previous popular reprint editions issued in cloth at six shillings. Although some first editions were published as yellowbacks, most works were reprints. In the early period at least they were reset for this format, and consequently the type was crisp and easy to read.

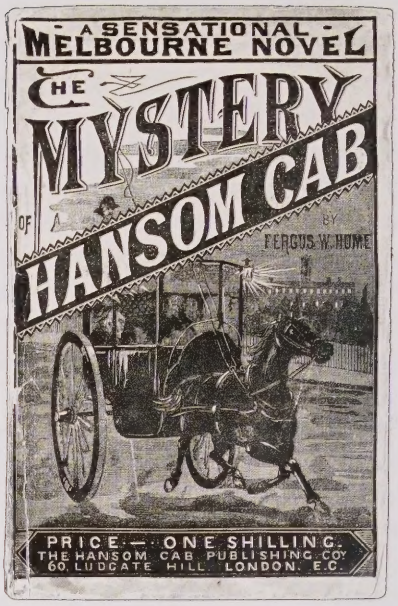
On display are two examples of yellowbacks. The fragility and extreme popularity of the format have resulted in very few copies surviving in fine condition. Many of the volumes in the Fisher Library's Yellowback Collection were amassed by a single collector, the Reverend Walter Scott of Stirling in Scotland, who, during the 1880s and 1890s, purchased them as they were published. His pencilled notes are to be seen opposite the title page in *The Maid of Orleans* by Emma Robinson (1814-1890). This work is an example of the early format of yellowback, printed on crown octavo, which was somewhat smaller than the later duodecimos issued after the 1860s. It bears the imprint of Edmund Evans on the back cover. This title is number 163 of Routledge's Railway Library, one of the first and most successful of the yellowback series, which eventually ran to 1277 titles published between 1848 and 1899. *Heart and Science* by Wilkie Collins (1824-1889) ran as a serial in the *Belgravia* between August 1882 and June 1883. It was published in the United States in book form even before the final serial installments had appeared. In England it was first published by Chatto & Windus in cloth in 1883 and subsequently issued by them as a yellowback in 1885. AD

80 Fergus Hume. *The Mystery of a Hansom Cab*. 175th thousand. London: Hansom Cab Publishing Co. [1887]

81 Fergus Hume. *The Mystery of a Hansom Cab*. 375th thousand. London: A.P. Marsden, 1893.

Following the establishment in 1845 of London's Detective Police Force, a school of writers emerged, now little known as relatively few copies of their works survive, who established a new genre of popular fiction - the detective novel. Most of these works purported to be written by detectives or ex-detectives, beginning in 1856 with the *Recollections of a Detective Police Officer*, written by "Waters" [William Russell]. Henceforth detective fiction was a recognized and extremely popular genre. Many of these early detective stories of the 1850s and 1860s were issued in yellowback form, or in the other popular cheap format of mid-century Britain, the paperback. On display are two impressions of one of the most popular detective stories ever published, *The Mystery of a Hansom Cab* by Fergus Hume (1859-1932).





First published in Melbourne, Australia in 1886, the first edition of 5000 copies was sold out within a week. The author, an English-born New Zealander, worked in Melbourne as a barrister's clerk. In 1886 at the age of twenty-seven, he wrote and published his first work, *The Mystery of a Hansom Cab*. It was an immediate success in Australia, but for the sum of £50 Hume sold the rights to several speculators, who formed the Hansom Cab Publishing Company under the management of Frederick Trischler, who took the work to Britain in 1887. The first London edition of 25,000 copies, issued with the imprint of the Hansom Cab Publishing Company, sold out in three days. The Fisher Library has a copy of the 175th thousand, published with this imprint, with an illustration in black and white on the front cover (all early editions and impressions had black and white pictorial wrappers). The second copy on display is of the 375th thousand, published by A.P. Marsden in 1893, with a different cover illustration printed on yellow wrappers in black and red. By the time of the author's death in 1932 over half a million copies had been sold. Although Hume wrote over a hundred other books, he is known today only for his first. AD

82 André Maurois. *Ariel*. London: Penguin, 1935.

Allen Lane Williams was born in 1902 to a family with connections to John Lane, owner of The Bodley Head publishing house. As Lane had no children, he was afraid that the family name would die out. Consequently, he offered to take Allen into the firm on the condition that he adopt the Lane surname. Lane joined the firm in April 1919, was promoted to the board in 1924, and over the next few years became the majority shareholder and managing director.

By the time of John Lane's death in 1925, the firm found itself in financial difficulties. The idea of publishing a series of cheap reprints of quality fiction and non-fiction to be sold at very low prices, was seen by Lane as one method of saving The Bodley Head. On 1 January 1936 Penguin Books was founded, and the imprint of "The Bodley Head" continued to be used until 1937, when the firm went into voluntary liquidation. Lane followed the example of the Albatross Modern Continental Library, organized and managed as a joint British and German venture. The paper-

backs in this series were of a size that fitted easily into a coat pocket. They had a standard cover pattern, were colour-coded for genre, and featured a stylised picture of an albatross. Lane looked for a similar logo, one that was "friendly, happy, and not too scholarly"; he decided upon Penguin because it had a "sort of dignified flippancy". Accordingly, an employee of the firm was sent to the zoo to sketch penguins. Lane also used colour categories, a specific design for the imprint, and a list that was to contain books for both the general reader and the scholar, accompanied by large-scale production and distribution, and mass media advertising.

Despite a sceptical Bodley Head board and negative reaction from the book trade, which predicted total failure, on 30 July 1935 ten titles appeared in different coloured jackets: orange for fiction, green for crime, red for plays, dark blue for biography, cerise for travel, and yellow for miscellaneous. The ten titles were: *Ariel* by Andre Maurois (dark blue); *A Farewell to Arms* by Ernest Hemingway (orange); *Poets Pub* by Eric Linklater (orange); *Madame Claire* by Susan Ertz (orange); *The Unpleasantness at the Bellona Club* by Dorothy L. Sayers (green); *The Mysterious Affair at Styles* by Agatha Christie (green); *Twenty-five* by Beverley Nichols (dark blue); *William* by E. H. Young (orange); *Gone to Earth* by Mary Webb (orange); and finally *Carnival* by Compton Mackenzie (orange) which was eventually withdrawn because the author had already sold the copyright. The new venture was immediately successful, the books were sold in bookshops, and to attract the non-typical bookbuyer, also in Woolworths which had placed a pre-publication consignment order of 63,600 copies.

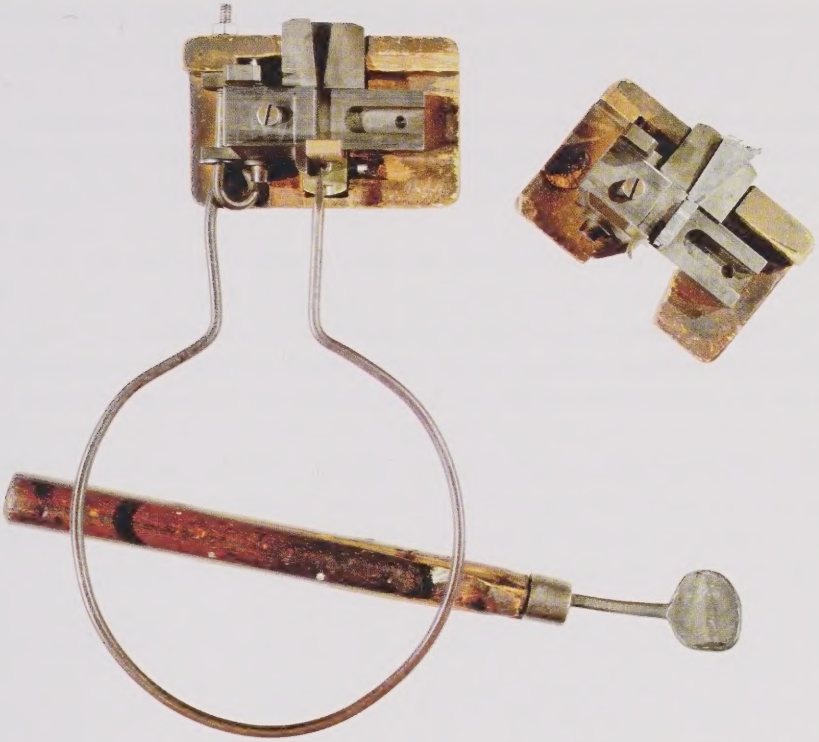
Interest in Penguins has endured to this day. The Penguin Collector' Society, founded in 1974 by a small group of enthusiasts in Richmond, Surrey has a worldwide membership of about 450. The Society was once described by the *Sunday Times* columnist, Godfrey Smith, as "a club for the nicest kind of nutter". SA

83 Latin commemorative inscription on marble. Rome, first or second century A.D.

This tablet is inscribed to the memory of Ancharia Facultas who died at the age of thirty-five. It was once part of a double tablet, the other half probably commemorating her husband. The forms of the inscriptional letters in this and similar tablets served as the models for the "capital" or majuscule letters of the humanist script as perfected by Poggio Bracciolini at the beginning of the fifteenth century. These in turn, when adapted to the typographic medium, became the models for the capital letters of the "roman" typeface. The minuscules or small letters that Poggio used along with these capitals were based on the round hand of the early middle ages, which had been revived by Petrarch and Coluccio Salutati in the fourteenth century.

In the earliest attempts at a roman typeface, the majuscule letters were too calligraphic to be successful. In the roman typefaces used by Nicholas Jenson and Aldus Manutius, however, the purity of the antique capitals is preserved, and the minuscules have been made to conform with them. The alphabet included in Luca Pacioli's *Divina proportione* of 1509 is based on classical inscriptions.

The antiquarian interest in classical inscriptions led to the acquisition of tablets for private and institutional collections. This tablet once belonged to William Ponsonby, second Earl of Bessborough (1704-1793), who may have acquired it from the antiquary Francisco Ficoroni. Bessborough's collection of antiquities and paintings was sold by Christie's in 1801. The tablet subsequently was in the collections at Lowther Castle, the seat of the Earls of Lonsdale, which were sold in six parts in 1947. Today it is part of the holdings at Massey College relating to letterforms and type design. MK



84 Typefounder's mould and ladle; punch, matrix, and finished type for the letter "P".

In his *Invention of Printing* (1876), Theodore Low DeVinne wrote: "He was the inventor of typography, and the founder of modern printing, who made the first adjustable type-mould". The typefounder's mould is made of two interlocking pieces of metal encased in wooden "clothing" to protect the caster's hands. When joined together, the parts of the mould create a funnel leading into a rectangular opening into which the molten type metal is poured. The mould is adjustable for the differing widths of letters, but will produce pieces of type which are uniform in their body (what we now would call point size), and in their height to paper (the height from the face of the type to its feet).

Equally important to the invention of type was the creation of a matrix or mould from which multiple copies of each letter could be cast using the type mould. The first stage in creating a fount of type is to cut a series of steel punches for every letter of the alphabet, ligatures, all the points of punctuation, and any additional symbol needed to set a text in type. The punches were made using engraving tools, files, and for some letters, a counterpunch. When the punch was completed it was struck into a piece of copper to create the matrix. The strike displaces some of the copper and distorts its shape. The matrix has to be "justified", or beaten back into a rectangular shape before it can be used in the typefounder's mould.

The matrix is placed at the base of the mould and held in placed by the spring. Using the ladle, the caster pours molten type metal - an alloy of lead, tin, and antimony - down the funnel, and forces it into the opening of the matrix by jerking the mould. The type metal hardens quickly, so the type caster opens the mould, flicks

out the piece of type, and begins the process over again. The jet, as the portion created by the funnel is called, is broken off and the letter is examined for imperfections. If there are no defects, the letter is "dressed", that is, it is filed smooth at the feet so that it stands evenly with other pieces of type. An experienced caster could cast 4000 pieces of type per day. This set showing the progression from punch to finished type was donated to the Massey College Press by Will Rueter, proprietor of the Aliquando Press. MK

85 Franciscus Gratianus. *Decretum.* Mainz: Peter Schöffer, 13 August 1472.

This leaf of vellum, detached from Schöffer's edition of the *Decretum* of Gratian, the founder of canon law, wonderfully exhibits the artistic and aesthetic characteristics of printing during its infancy. Schöffer had been a skilled calligrapher before becoming a printer, and his typefaces were based on an intimate knowledge of letterforms. His forty-eight-line Bible of 1462 is famous for its beautiful type, but he went on to produce many other notable books, including the Gratian. His skill is best displayed by this example on vellum. It was given to the Fisher Library by the first Head of the Department of Rare Books and Special Collections, Marion E. Brown. RL

86 John Gower. *Confessio amantis.* Westminster: William Caxton, 2 September 1483.

This leaf of Gower's great medieval poem was recovered from a binding in which it had been used as "binder's waste" (the offset from the leather turn-ins is still clearly visible). The *Confessio amantis* was printed by William Caxton in 1483, using both his type 4 and 4*. Caxton (1422?-1491), the first English printer, used eight different typefaces, numbers 4 and 4* being a version of the "gros bâtarde" face used by Collard Mansion of Bruges in whose shop Caxton learned printing. The early typefaces used in England were known as "black-letter", essentially a gothic design from Northern Europe, which gradually gave way to the roman faces of Italy. RL

87 Plutarch. *Vitæ illustrium virorum.* Venice: Nicholas Jenson [1478]

Nicholas Jenson (ca. 1420-1480) was not the first to attempt a translation of the calligraphy of the humanist scholars into the typographic medium, but his roman typeface was the most successful, and served as the model for many later typefaces. Jenson was born at Sommevoire near Troyes in France and probably studied his craft at Mainz. In 1470 he established himself at Venice, where he used his roman typeface to produce editions of the Latin and Greek classics. Jenson also designed more than one gothic typeface, which he used for religious and legal texts, but he is primarily remembered for his roman face. This leaf is part of a collection of incunabula leaves once owned and used by Canadian typographer, Carl Dair, and is now at Massey College. MK

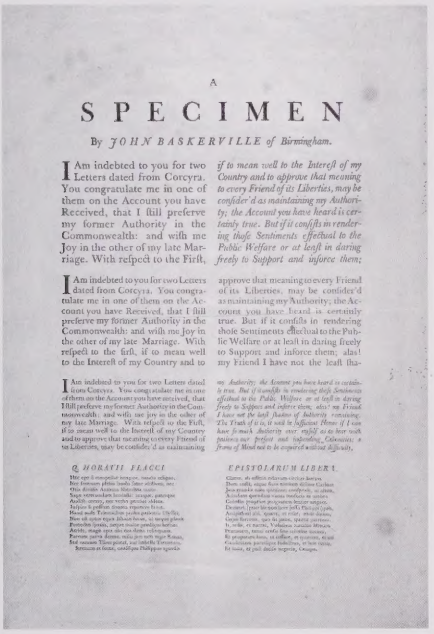
88 William Caslon. *A Specimen.* [London: Printed by Charles Ackers] 1734 [i.e. 1738]

Born in the village of Cradley in Worcestershire, William Caslon (1692-1766) became an apprentice engraver in London at the age of thirteen, and by the age of twenty-four had become a successful independent engraver. Four years later he began his career in type design with a typeface for an edition of the New Testament in Arabic that was also to be used in printing Psalters for missionaries in the Near East. His

later roman typeface was very successful, building on the work of earlier Dutch faces. Caslon was the most successful British type-founder, and his Chiswell Street Foundry was continued by his family for over 120 years.

In 1734 he issued his first sheet of specimens displaying roman and italic faces, printers' flowers, and non-roman scripts, most of which were cut by him. This sheet, arranged in four columns and displaying thirty-eight types, is a 1738 re-issue of the 1734 edition.

It has been said "for clearness and uniformity, for the use of the reader and the student, it is doubtful whether the Caslon style of letter has been excelled by any modern production". The saying "when in doubt, use Caslon" is a maxim of copy design. Caslon is now available in digital form as a computer typeface. SA



A

SPECIMEN

By JOHN BASKERVILLE of Birmingham.

I Am indebted to you for two Letters dated from Corcyra. You congratulate me in one of them on the Account you have Received, that I ſtill preſerve my former Authority in the Commonwealth: and wiſh me Joy in the other of my late Marriage. With reſpect to the Firſt,

if to mean well to the Intereſt of my Country and to approve that meaning to every Friend of its Liberties, may be conſider'd as maintaining my Authority; the Account you have heard is certainly true. But if it conſiſts in rendering thoſe Sentiments effectual to the Public Welfare or at leaſt in daring freely to Support and inforce them;

I Am indebted to you for two Letters dated from Corcyra. You congratulate me in one of them on the Account you have Received, that I ſtill preſerve my former Authority in the Commonwealth: and wiſh me Joy in the other of my late Marriage. With reſpect to the firſt, if to mean well to the Intereſt of my Country and to approve that meaning to every Friend of its Liberties, may be conſider'd as maintaining my Authority; the Account you have heard is certainly true. But if it conſiſts in rendering thoſe Sentiments effectual to the Public Welfare or at leaſt in daring freely to Support and inforce them; alas! my Friend I have not the leaſt ſha-

I Am indebted to you for two Letters dated from Corcyra. You congratulate me in one of them on the Account you have received, that I ſtill preſerve my former Authority in the Commonwealth: and wiſh me Joy in the other of my late Marriage. With reſpect to the firſt, if to mean well to the Intereſt of my Country and to approve that meaning to every Friend of its Liberties, may be conſider'd as maintaining

my Authority; the Account you have heard is certain-ly true. But if it conſiſts in rendering thoſe Sentiments effectual to the Public Welfare or at leaſt in daring freely to Support and inforce them; alas! my Friend I have not the leaſt ſhadow of Authority remaining. The Truth of it is, it will be leſſening Them if I can have ſo much Authority over myſelf as to bear with patience our preſent and impending Calamities, a ſtrong Mind not to be conquered without Difficulty.

Q. HORATII FLACCI

EPISTOLARUM LIBER I.

I Am indebted to you for two Letters dated from Corcyra. You congratulate me in one

I Am indebted to you for two Letters dated from Corcyra. You congratulate me in one of them on the Account you have Received, that I ſtill preſerve my former Authority in the Commonwealth: and wiſh me Joy in the other of my late Marriage. With reſpect to the Firſt,

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I Am indebted to you for two Letters dated from Corcyra. You congratulate me in one

89 John Baskerville. *A Specimen*. [Birmingham: s.n., 1757]

This is the second of six type specimens issued by John Baskerville between 1754 and 1775. An additional specimen was issued by his widow in 1777. The typefaces shown here are his Great Primer (18 pt.) and Small Pica (11 pt.), in roman and italic, and English (14 pt.) and Brevier No. 1 (8 pt.) in roman only. The lines are set solid, that is, without leading between them. Baskerville used the Great Primer type with leading for the text of his edition of Virgil, which is also shown in this exhibition. The list of subscribers for that work is set in his Small Pica. The text of the specimen sheet is taken from William Melmoth's translation of Cicero's *Letters to his Friends* (1753). The dating of the sheet is based upon a letter written to Baskerville by Robert Dodsley on 7 April 1757, in which Dodsley comments on the excessive use of capital letters.

The four specimen sheets shown here were given to Massey College by Roy Gurney, who spent his career as a printer at the University of Toronto Press. MK

90 Alexander Wilson & Sons. *A Specimen of Printing Types.* Glasgow: s.n., 1783

Alexander Wilson (1714-1786) was a Scottish doctor, astronomer, and typefounder. The foundry of Alexander Wilson and John Baine was established in St. Andrews in 1742, and two years later moved to a village near Glasgow. The two men separated in 1749, and the business later passed to Wilson's son Andrew, and his grandson Alexander. Known as the Glasgow Letter-Foundry, the firm supplied types to many Scottish and Irish printers. The firm cut types known as Scotch face, which were very popular particularly in the United States. Wilson also cut a very elegant Greek typeface that was used by the Foulis Brothers for their fine edition of Homer, published in 1756. The firm went bankrupt in 1845, and was bought by the Caslon Foundry at auction. This type specimen broadside is arranged in four columns and displays forty-five different founts. It is of the second issue, and was also issued in volume 3 of *Chamber's Cyclopædia*, where it accompanies the article on printing. SA

91 Joseph Fry and Sons. *A Specimen of Printing Types by Joseph Fry and Sons, Letter-Founders, Worship-Street, Moorfields, London, 1785.* [London, 1785]

Joseph Fry was born in Wiltshire in 1728. Although educated as a doctor, he set up business as an apothecary. A firm believer in the beneficial properties of cocoa powder, he began making his own chocolate at a factory in Bristol, but also became involved in several other businesses, including the Fry Letter Foundry in Bristol with William Pine, established in 1764.

Fry, who had became known for his interpretations of Baskerville's and Caslon's typefaces, made copies of Caslon that were so good, they were advertised as being interchangeable with the original (a claim strongly disputed by the Caslons). Fry retired from the foundry in 1787, and handed the business over to his sons Edmund and Henry. Edmund Fry, also a doctor of medicine, became the dominant partner of the firm. He was especially interested in exotic founts, and increased the number of Greek and oriental types produced by the foundry. When he retired in 1828, the stock was sold to William Thorowgood. Fry's chocolate business was taken over by his three grandsons. In 1919 J. S. Fry & Sons merged with Cadbury Brothers.

Like the specimen sheet of Alexander Wilson & Sons, this broadside was also issued in *Chambers Cyclopædia.* SA

92 William Thorowgood. *A Specimen of the Printing Types, in the Fann Street Foundry by W. Thorowgood, Successor to Mr. R. Thorne.* London: 1821.

The type foundry bought at auction by William Thorowgood on 21 June 1820 traced its lineage back to William Caslon. It was established by an apprentice with Caslon, Thomas Cottrell, who in 1757 had led a strike for higher wages in the Caslon Foundry, and after his dismissal had set up his own foundry. Cottrell was succeeded by his own apprentice, Robert Thorne, who purchased the foundry in 1794, and ran it until his death in 1820. According to type historian Talbot Baines Reed, Thorowgood bought the foundry with the proceeds of a fortune won in a state lottery. He had no previous experience in typefounding, but quickly became successful. Within two years of acquiring the firm, he was appointed Letter-Founder to George IV.

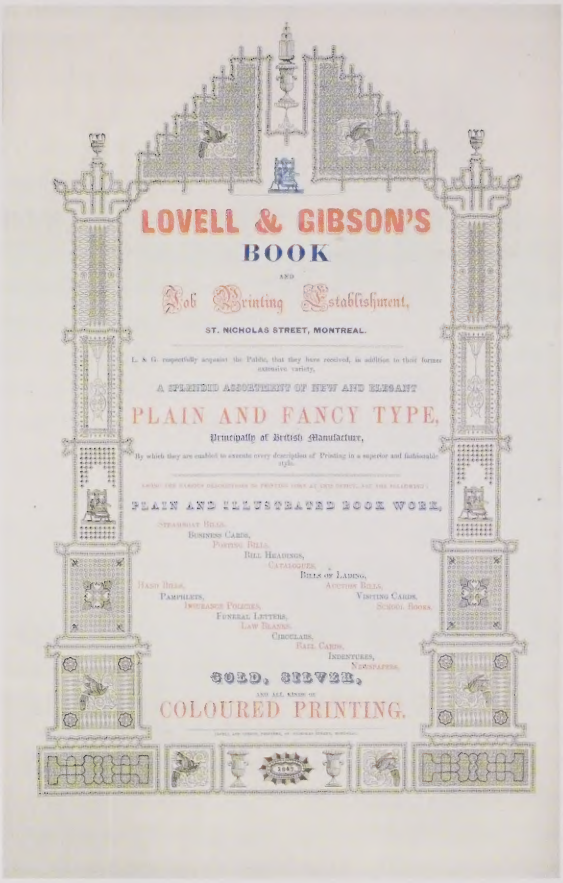
This is the earliest surviving specimen book issued by Thorowgood. Most of the type-

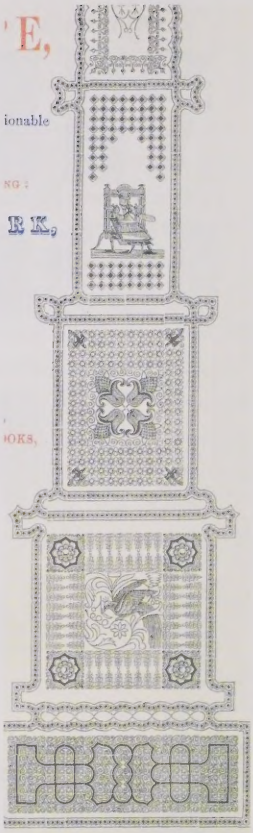
faces advertised in it were those produced by Thorne, who had established a reputation for his "fat-face" jobbing types like those used in lottery tickets. Thorowgood continued this tradition, but also added a number of "learned" faces, including Greek, Hebrew, German, and Cyrillic in later specimens. In 1828 he purchased the foundry of Edmund Fry, successor to Joseph Fry, acquiring all the oriental and learned founts, as well as doubling his stock of book founts, black letter, titling founts, and ornaments. About 1838 he took Robert Besley into partnership, and when Thorowgood retired in 1849, the firm continued as Robert Besley & Co., with Benjamin Fox as Besley's partner. In 1861 the firm was joined by the printer Charles Reed. On the death of Fox in 1877 the name was changed to Sir Charles Reed & Sons, one of whom was Talbot Baines Reed. In 1905 the firm was sold to Stephenson Blake & Co. of Sheffield.

This copy is part of the typography collection at Massey College, which complements the resources in the Duff Collection at the Fisher Library. MK

93 Lovell and Gibson. *Specimen of Printing Types and Ornaments, in Use at the Printing Office of Lovell & Gibson, St. Nicholas Street, Montreal.* Montreal: Printed by Lovell and Gibson, 1846-1847.

The concept of a specimen sheet or book probably began with Schöffer and Fust, who issued a broadside advertising their books, in which they included a few words which served as a specimen of their Psalter type. From that time broadsides and books were used by both printers and typefounders to display their available founts, alphabets, ornaments, and rules. The first type specimen broadside was published by Erhard Ratdolt in 1486, while the first in book form was issued by Christopher Plantin in 1567. In England the first type specimen book was that of Dr John Fell in 1693, while the first in the United States was by Binny and Ronaldson of Philadelphia in 1809. American and British specimen books were known to early Canadian printers, who bought their type from such firms as Caslon, and Binny and Ronaldson.





This *Specimen of Printing Types and Ornaments*, the earliest known in Canada, was published to demonstrate the impressive variety of types and ornaments in the possession of the Montreal printers, Lovell and Gibson: "to respectfully acquaint the Public, that they have received, in addition to their former extensive variety, a Splendid Assortment of New and Elegant Plain and Fancy type, Principally of British manufacture, By which they are enabled to execute every description of Printing in a Superior and fashionable style". This exemplar is the only known copy.

John Lovell (1810-1893) was apprenticed to the printer Edward Sparhawk, owner of the *Canadian Times and Weekly Literary and Political Recorder* in Montreal in 1823, and worked in a variety of newspapers shops until forming his own firm of Lovell and McDonald in 1836. After the office had been closed during the Rebellion of 1837 Lovell joined the Royal Montreal Cavalry. In 1844 he set up business with his brother-in-law, John Gibson, importing the first steam press into Lower Canada four years later. The firm published a number of books, and concerned itself in particular with English and French Canadian literature, relying on job printing to keep the business financially solvent. As government printer the firm established offices in Montreal, Toronto, and Quebec, in order to keep up with the dealings of the legislature. Lovell became involved with the copyright question, and in 1872 set up a printing plant at Rouses Point, New York, to circumvent legal sanctions on his operations. He died in 1893, leaving a successful business heavily involved in the printing of textbooks, gazetteers, directories, and guidebooks. SA

ILLUSTRATION

94 Wenceslaus Hollar. *Mortalium nobilitas*. Etchings after the drawings by Hans Holbein. [Antwerp] 1651.

A native of Prague, Wenceslaus Hollar (1607-1677) trained as an artist and etcher in Germany. In 1636 he came to England as the protégé of Thomas Howard, second Earl of Arundel (1585-1646). As resident artist in Arundel House, Hollar's duties included making copies of his patron's vast collections of art. But he also found time to sketch a large number of views of the city of London and the society he observed around him. The London he drew still retained much of its medieval and Elizabethan character, and he recorded buildings and landscapes which were later destroyed in the Great Fire of 1666. In his portraits and costume studies Hollar preserved the elaborate dress and style of the English court before the Civil War.

The outbreak of the Civil War in 1642 brought great upheaval to Hollar's life and work. Arundel withdrew to Antwerp, but Hollar initially remained behind. He occupied himself by painting portraits of the leaders on both sides, as well as producing his "Quartermaster's Map" of England and Scotland. This work, issued in 1644 in a format of six folding sheets, contained sufficient detail to enable a commanding

officer to plan the quartering of his troops. By 1644 Hollar had followed Arundel to Antwerp where he worked for various publishers, produced etchings based upon his English drawings, and recorded events and scenes in Antwerp. It was during this time that he produced the series of etchings based upon the "Dance of Death" drawings of Hans Holbein.

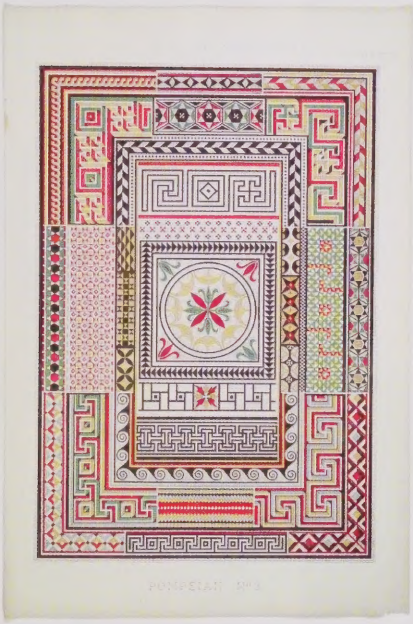
The theme of the "Danse macabre" goes back to medieval paintings on the walls of churches and charnel houses. Death comes to the mighty and the lowly alike, leading them off in a procession. Holbein interpreted the theme in a series of drawings done at Basel about 1525, and reproduced as woodcuts in numerous editions from 1526. Hollar owned a copy of the 1547 Lyon edition and possibly the 1567 Cologne edition, which he used as the basis of his etchings. Death's encounter with each of his victims is depicted in individual scenes rather than a long procession. Below each scene is a quotation from the Bible, and the whole image is surrounded by an architectural frame. Hollar's etchings were issued in book form, but also seem to have been sold as separate plates. In the later states the borders were not used.

Hollar returned to England in 1652 and made his livelihood on commissions from antiquaries and publishers. After the Great Fire of London he took official surveys of the city, providing an important record of the extent of the fire damage. Hollar died penniless in 1677, leaving a legacy of over 2,700 etchings. The documentary quality of Hollar's etchings led Sidney T. Fisher to acquire them, going well beyond the views that record the London of Shakespeare's day. His collection includes most of Hollar's European and English work, and is comparable in size to those at the British Museum and at Windsor. It is an important complement to the collections of Shakespeare's works and Shakesperiana also formed by Sidney Fisher and given to the Fisher Library. MK

95 Owen Jones. *The Grammar of Ornament.* London: Published by Day and Son, 1856.

The Grammar of Ornament was the first systematic treatment of ornamental motifs, including the designs of nomadic tribes of Africa and America; ancient Egyptian, Assyrian, Greek, and Roman motifs; Byzantine, Arabian, Turkish, and Moresque ornamentation; Persian, Indian, Hindu, and Chinese designs; Celtic decorations; later medieval and Renaissance designs, particularly of Italy and England; and nature printing. Each of the one hundred plates featured several different examples of ornamentation, grouped according to their place and era of origin. The examples were selected by Owen Jones, an architect who made his reputation as an ornamental designer. In his introduction Jones set forth thirty-seven principles of design under the heading: "Arrangement of Form and Colour, in Architecture and the Decorative Arts". He wrote several of the accompanying essays and solicited contributions from John Obadiah Westwood, John Burley Waring, and Matthew Digby Wyatt. The designs were reproduced in one hundred chromolithographed plates by the firm of Day & Son who also served as publisher. The work was issued in ten parts, selling at fourteen shillings each, and was sold in bound form at £19. 12*s*.

Born in London in 1809, Jones expanded his interest in ornamental designs during his travels in Europe and the Levant in the early 1830s. He was particularly taken with the decorations of the Alhambra in Granada, and, with fellow architect Jules Goury, made numerous drawings. When it came to the reproduction of these drawings, Jones felt that the colours of the decorations were of equal importance to the



form, and determined to have them printed in colour. Back in London he settled on chromolithography as the method by which to print the colour plates and, with the assistance of the firm of Day & Son (then Day & Haghe), set up his own lithographic establishment in 1836. It took six years to complete the mammoth project, which was issued by subscription in two sizes. While work on the *Alhambra* was progressing, Jones applied his lithographic press to the production of "illuminated" gift books, in which the text and decorations were printed from lithographic stones.

In 1851 Jones was appointed superintendent of works of the Great Exhibition. He took an active part in the decoration and arrangement of the Crystal Palace, as the exhibition hall was called, paying particular attention to the colour schemes. When the Crystal Palace was moved from Hyde Park to Sydenham the following year, Jones was made joint director of the decoration, and designed the Egyptian, Greek,

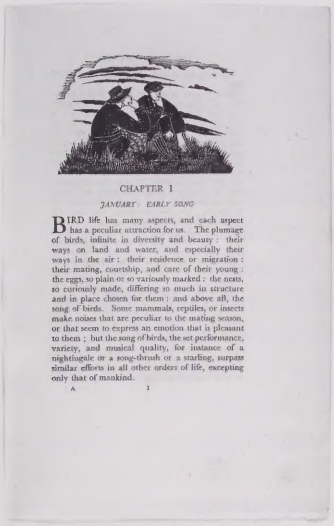
Roman, and Alhambra courts for it. The work on the Crystal Palace provided Jones with a great opportunity to articulate his ideas on ornamental design, and led to the publication of *The Grammar of Ornament*. In his later years Jones devoted much of his time to the decoration of private houses. He continued to apply his ideas on design to the production of books, incorporating text, pictorial image, and decorative motifs into a unified scheme of design and layout. By his writing and his example, Jones exerted a considerable influence on the design of English wallpapers, carpets, and furniture. In this, as in his approach to book illustration, he anticipated William Morris. Jones died in 1874.

The Fisher copy of *The Grammar of Ornament* belonged to Percival W. Hawkins, architect and surveyor. Another copy, once owned by the Duke of Devonshire, is in the McLean Collection at Massey College. MK

96 William John Stannard. *The Art Exemplar*. [London, 1859?]

About 1859 William John Stannard, proprietor of a commercial lithographic firm in London, wrote and produced *The Art Exemplar*, a book on printing processes. Stannard intended *The Art Exemplar* to serve as a "popular" guide for distinguishing one species of print from another. He included descriptions of every known process of illustration, obsolete or extant. On the title page 156 processes are named. Since it was not feasible to make new prints for all the processes described, Stannard chose to use examples from his own collection of original prints wherever possible. These included line engravings, etchings, mezzotints, aquatints, chiaroscuro woodcuts, wood-engravings, Baxter prints, lithographs, chromolithographs, photographs, and nature printing.

The way in which Stannard illustrated *The Art Exemplar* meant that only a very limited number of copies could be produced, and that each would be unique, as the illustrations varied in every one. Four copies were issued in elephant-folio, and six in a smaller folio. Stannard based his text on his own experience as a lithographic printer and his vast reading knowledge of other graphic processes. The text was transferred to lithographic stones and printed from them. In the four large-paper copies, ornamental borders, printed in gold and colours, surround the text. Of the four large-folio copies, Stannard's own is now in the Print Department of the British Museum, another is in the Royal Library at Windsor, the third is at the National Gallery in Washington, and the fourth, which once belonged to the Earl of Ellesmere, is in the McLean Collection at Massey College.
MK



CHAPTER I

JANUARY: EARLY SONG

BIRD life has many aspects, and each aspect has a peculiar attraction for us. The plumage of birds, infinite in diversity and beauty: their ways on land and water, and especially their ways in the air: their residence or migration: their mating, courtship, and care of their young: the eggs, so plain or so variously marked: the nests, so curiously made, differing so much in structure and in place chosen for them: and above all, the song of birds. Some mammals, reptiles, or insects make noises that are peculiar to the mating season, or that seem to express an emotion that is pleasant to them; but the song of birds, the set performance, variety, and musical quality, for instance of a nightingale or a song-thrush or a starling, surpass similar efforts in all other orders of life, excepting only that of mankind.

A 1

97 Viscount Grey of Falloden. *The Charm of Birds. Woodcuts by Robert Gibbings.* London: Hodder and Stoughton [1927]

98 *Gibbings & Grey and The Charm of Birds. Twenty Wood Engravings Printed from the Original Blocks with Accompanying Text.* Toronto: Friends of the Thomas Fisher Library; Mission: Barbarian Press, 1998.

The Right Honourable Sir Edward Grey, third Baronet, K.G., Viscount Grey of Falloden (1862-1933) is best remembered as the British Foreign Secretary, who at the outbreak of World War One, declared that "the lights are going out all over Europe". He is also fondly recalled by the many thousands of people whose avocations include bird-watching, and by those who admire a charming and felicitous prose style. *The Charm of Birds* was written towards the end of his life, or, more precisely, dictated by him to his second wife, Pamela Tennant, as Grey was by then almost totally blind. The book is primarily about bird-song as he possessed acute hearing, and a remarkably retentive memory. It is based on a lifetime of observation of birds at his home, Falloden in Northumberland and his cottage near Itchen Abbas in Hampshire. Published in 1927 by Hodder and Stoughton, it proved a great success, over 80,000 copies being sold in Britain by 1949.

Grey was fortunate in his choice of illustrator for *The Charm of Birds*. Indeed, the book launched Robert Gibbings (1889-1958) on a whole new phase of his illustrious career. In 1927 Gibbings was the proprietor of the Golden Cockerel Press, through which he introduced to a discerning public the wood-engravings of Eric Gill, Blair Hughes-Stanton, John Nash, Agnes Miller Parker, John Farleigh, and Eric Ravilious. He had also just completed his first commercial commission, Grey's small book of essays, *Falloden Papers,* published by Constable in 1926 with fifteen wood-engravings by him (for both these books their publishers refer to the illustrations as "woodcuts", but they are clearly wood-engravings). Gibbings continued to work commercially right through the Golden Cockerel period and beyond, eventually becoming a popular author himself, especially with his series of "river books" between 1940 and 1957. He was immensely prolific and over a thousand wood-engraved images survived him.

For *The Charm of Birds* Gibbings was required to provide both illustration and decoration. The result was a charming combination of both in twenty images. However, because of the long press run (5000 copies for the first printing), the original wood blocks could not be used, and either stereos or electros were made. Improbably, the blocks survived and in 1994 were purchased by the Fisher Library from Maggs Bros. of London. In 1998 the Friends of the Fisher Library commissioned the Barbarian Press of Mission, B.C., to produce *Gibbings & Grey and The Charm of Birds*, using the original wood blocks. The great skill of Crispin and Jan Elsted has resulted in a lovely limited edition of three hundred copies, which for the first time renders the images as Robert Gibbings would have wished. RL

99 Louis Hémon. *Maria Chapdelaine. Illustrations de Clarence Gagnon.* Paris : Éditions Mornay, 1933.

Louis Hémon (1880-1913) wrote his novel of French-Canadian rural life in the winter of 1912-13, having spent two years in Quebec. Six months after the author's death in 1913, the story was published in serial form in the Paris daily newspaper, *Le Temps*, from 27 January to 19 February 1914.

In 1916 *Maria Chapdelaine* was published by the Montreal firm of J.A. Lefebvre, accompanied by illustrations by Marc-Aurèle de Foy Suzor Côté. In 1928 Clarence Gagnon, who had had great success with his illustrations for *Le Grand silence blanc* published by Éditions Mornay in 1926, was asked by the same publisher to illustrate another edition of the now famous novel. While Suzor- Côté had concentrated on the novel's characters in his illustrations, Gagnon chose to focus on the landscape, and daily life. He worked for three years, stating "I want a process no matter what it costs that will give perfect reproduction of the originals". He supervised the printing and had approval over the proofs, taking the time to ensure that the work approached his high standards. The book was scheduled for publication in 1931, but by January of that year only fourteen of the fifty-four illustrations had been printed. Gagnon complained that he had "wasted weeks and months supervising the printing during the day time, working my originals at night til the early hours of the morning working 15 to 18 hours a day".

Maria Chapdelaine was finally published in 1933 with an introductory explanation for the long delay by the publisher, printed in red and black:

> Nous mentionnons à titre documentaire, et pour expliquer le long délai de sortie de l'ouvrage, qui'il a été mis en chantier en janvier mil neuf cent vingt-neuf; la composion et l'impression des cinquante-quatre illustrations qui ornent le volume sont une explication du temps considérable ... Clarence Gagnon, l'illustrateur, y a consacré plus de trois années d'un travail ininterrompu

Even though the artist was satisfied with the quality achieved in only a few of the illustrations, the book was an enormous success. SA

University of Toronto Library, 2001 $20.00